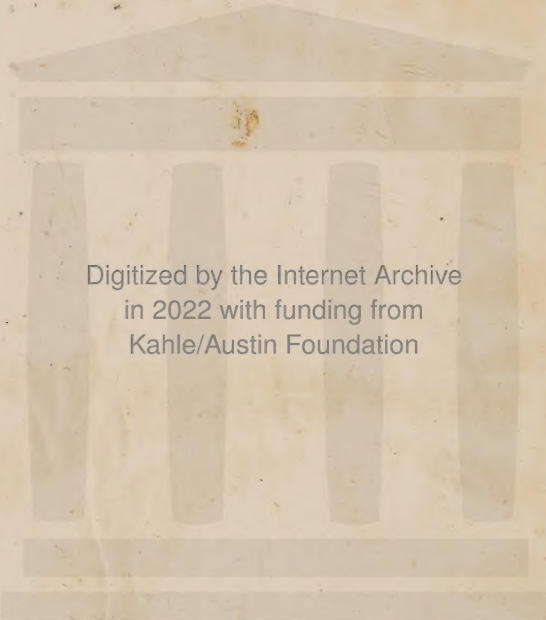


Phaethon
and Other Stories
from Ovid

G. M. EDWARDS



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PHAETHON

AND OTHER STORIES FROM OVID

EDITED WITH NOTES AND VOCABULARY

BY

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PREFACE

THIS little book owes its origin to a belief that a selection from Ovid should contain a good proportion of Hexameter pieces. The Elegiac couplet, though often easy, is apt to be wearisome; and its artificialities sometimes present special difficulties to inexperienced students. The famous Greek legends, of which many excellent examples are provided from the *Metamorphoses*, should become a 'possession for ever' to the intelligent reader. Ovid's poetry is of unequal merit; but even young students may be taught to appreciate its marvellous ease and grace. For imparting the rudiments of sound Latin scholarship these stories provide much useful material. As the text consists of over a thousand lines, a free choice of subjects is open to the teacher.

G. M. E.

CAMBRIDGE,

December 1908.

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CORRECTIONS

p. xvii. Add to footnote : 'also from Professor Summers' Introduction to his edition of the Eighth Book of the *Metamorphoses*, which contains an admirable account of Ovid and his poetry.'

p. xxvii. In the last sentence for 'a modern writer' read 'Dryden'.

INTRODUCTION

I. LIFE OF OVID.

PLACE AND DATE OF BIRTH.

OVID tells us that he was 'a child of the Pelignian country' (in the highlands of Central Italy, the modern Abruzzi), born of an old family of Knights (the capitalist class). His full name was Publius Ovidius Naso. As Mantua prides itself in its Virgil, and Verona in its Catullus, so Ovid says he would fain be called the glory of the Abruzzi people, who had made so noble a stand for liberty, as Italians against Rome, in the great War of the Allies, which broke out in 90 B.C. The poet's birth-place was Sulmo, about ninety miles from Rome, and seven from Corfinium (the headquarters of the Italian Allies in that struggle, and intended to be the capital of their new state 'Italia'). The town of Sulmo lay on two mountain streams, of which he often speaks as famous for their coldness. He defines his birth-year as that in which both Roman Consuls fell by the same fate, i.e. Hirtius and Pansa, both slain in the War of Mutina (the modern Modena) in 43 B.C. An elder brother, named Lucius, had been born exactly a year before. So, he says, one birthday was honoured by two cakes. It was the second day of the 'Five Days' Feast' of Minerva (beloved of schoolboys), which began on March 19th. Thus the date of Ovid's birth is fixed as March 20th, 43 B.C., i.e. a few days after the first anniversary of the assassination of Julius Caesar.

EDUCATION.

After giving the two boys a careful home education, the father, who was ambitious for their future, must have soon moved to Rome. We find them still under his care resorting to teachers 'famous for the City's art,' i.e. the art of eloquence, the normal education of the well-born Roman. Lucius from early years had a leaning towards oratory, 'born,' as his brother says, 'to the wordy warfare of the Courts.' Publius felt an early call to a 'Holy Religion,' the worship of the Muses. When he surprised his younger boy in furtive attempts at verse-writing, the practical old father remarked :—'Why attempt a profitless pursuit, my son? Even Homer, prince of poets, left no fortune!' Seeing there was sense in the old man's words, Ovid tells us how he forsook the 'Holy Hill of Helicon,' the abode of the Muses, and made a strenuous endeavour to cultivate prose. But spontaneously everything he wished to say came forth in a poetic mould. Like our own poet Pope, 'he lisped in numbers; for the numbers came.' The declamatory exercises, set him by his teachers in rhetoric, flowed from his pen as poetical prose, quite unsuited for the rough work of the Courts of Law. He detested his purely legal studies. But he was afterwards a *bonus declamator*, according to Seneca, who quotes one of his exercises with approval, and says that he incorporated in the *Metamorphoses* some of the brilliant points of Latro, one of his rhetorical teachers.

In due time the two boys assumed the *toga virilis*, 'the gown of greater freedom,' as Ovid calls it. This would be when they were fourteen. And he adds the important particular that they now had the 'broad purple stripe' (i.e. of the Senatorial Order), worn on the breast of the tunic. This privilege was allowed to Equestrian boys, by special favour of Augustus, instead of the narrow stripe of the Knights; and it gave them the right to enter the Senate in due course, if properly qualified. The ambitions of the two boys remained unaltered. But in 24 B.C., i.e. in his twenty-first year, Lucius died; 'and I felt,' says Publius, 'the loss of half myself.' It was now perhaps that the father gave up his opposition to Ovid's choice of a pro-

fession, feeling that the fortune, which was scanty for two, might suffice for one. To this time we may refer the poet's words, *quondam petii studiosus Athenas*. Athens, with its famous schools of Grammar, Rhetoric, and Philosophy, was the great University of the Roman Empire. So Sir George Trevelyan, in his amusing skit, shows us Horace at 'the University of Athens.' There Ovid worked hard at Greek, and obtained the profound knowledge of Greek Mythology, which formed the groundwork of his best poetry. Then perhaps he completed the Grand Tour of the Roman World. Writing many years after to his friend Macer, he describes how he saw thoroughly, under his guidance, the famous cities of Asia Minor; and then Sicily—'heaven reddening into flame with the fires of Aetna, the lakes of Henna, the fount of Arethusa,—a small part of the sights we saw together.'

LIFE AT ROME.

On returning from his travels, probably at the age of 23 or 24, Ovid appears to have embarked seriously on the career of public office. We find him occupying a place on three Commissions in succession,—the 'Three,' who superintended prisons and executions; the 'Hundred,' who were concerned with property cases; and the 'Ten,' who tried cases of freedom and citizenship. The next step would be to procure a seat in the Senate by holding one of the offices of state, e.g. the quaestorship. However, as he curiously expresses it, 'he curtailed the breadth of his stripe,' i.e. he resumed the narrow stripe of the Equestrian Order, thus showing that he abandoned his senatorial ambition. He felt that the burden of public life would be too great both for his physical and mental powers. Instead, the Muses prevailed on him 'to be a candidate for the safe leisure,' which they offered and which he had always desired.

Ovid revelled in the pleasure-loving society in which he found himself. His point of view is best expressed in his own words :—

*prisca iuvent alios : ego me nunc denique natum
gratulor : haec aetas moribus apta meis,*

‘Let others delight in the good old times! I thank my stars that I was born when I was and not before. The present age is just to my liking.’ Ovid has the gaiety and brightness of the Italian genius rather than the solid and vigorous qualities which we connect with Rome. He was not one of those who, in Macaulay’s glowing words, ‘pined for the strength and glory of ancient Rome, for the *fasces* of Brutus and the sword of Scipio.’ The avenues to free and vigorous state-service in the Capital were now practically closed. And the *pax Romana*, which Augustus had given to his Empire, and which was secured by the standing army of twenty-five legions on the frontiers, made the life of pleasure supreme in the City. ‘This is the true Golden Age,’ writes Ovid, ‘for every pleasure that is may be got for gold.’

All the poets around him—‘sweet members of his company’—Ovid deemed to be gods. Propertius read aloud to him his love-poems ‘by right of friendship’; and ‘tuneful Horace held his ear.’ He bewails the early death of Tibullus. To Cornelius Gallus, all of whose works have perished, he assigns the first place among the elegiac poets of Rome. Virgil, nearly forty years his senior, he had ‘only seen’ (*Vergilium vidi tantum*). Ovid describes himself as *tenerorum lusor amorum*, ‘playful singer of tender loves.’ In the hey-day of a prosperous youth, ‘gay and boyish was his sportive song’ (*laeta et iuvenalia lusi*). His patroness Thalia, Muse of merry poetry, soon made him known in public readings of his amorous verse. Moreover, his own heart was soft, an easy mark for Cupid’s darts. But his early married life was not happy. His first wife, given him by his parents, when he was quite a boy, was ‘neither worthy nor useful’; the second, although *sine crimine*, was not destined to live with him long. His third wife remained loyal, only to be parted from him by his banishment. His father died at the age of ninety, and was soon followed by his mother,—‘happy both, in that they died before my day of doom.’

THE CATASTROPHE.

Up to the age of fifty the poet had lived a life of ease and comfort, mostly in his house near the Capitol, sometimes visiting his gardens near the Flaminian Way, and sometimes his villa at his native Sulmo and the cold streams he loved so well. But now came a 'bolt from the blue.' In the year 8 A.D. he was staying in the island of Elba, when he received notice of an edict of Augustus, banishing him from Italy to Tomi, a town on the very outskirts of the Empire. It was on the western shore of the Euxine, not far from the mouths of the Danube. Its climate was rigorous, and its inhabitants lived in constant dread of barbarian raids. 'If any one,' he says, 'had prophesied to me that I should go to the shores of the Euxine, I should have replied, *Off to Anticyra with you! To cure your outrageous madness, you will need all the hellebore that grows in the island!*' It is probably true that, if Ovid had attracted the Emperor's attention in early life, he had not appeared to him in a favourable light. He did not come forward as a court-poet till Maecenas and his literary circle had gone. In exile he defends himself by saying that he had devoted himself to frivolous poetry, for fear his puny intellect might dishonour the glories of Augustus.

What was Ovid's precise fault we cannot say. The Emperor in his edict alleged that it was the publication of the *Art of Love*, though the poem had been published seven years before. Ovid admits that the book is *one* cause; he is accused, he says, of being a 'teacher of vice.' And Augustus may have meant what he said. Taking the poem as representative of the poet's licentious teaching and example, he may have wished to check the pleasure-loving tendency, which his own policy had favoured. He had endeavoured to make Rome a splendid and comfortable place of residence, and had thereby lowered the standard of public duty. Ovid had exaggerated this tendency. He had determined to have nothing to do with state-service, preferring to tread 'the primrose path of dalliance' both in literature and life. Augustus may well have regarded Ovid as the literary mouthpiece of the influences which had brought his own

daughter and his grand-daughter—the elder and the younger Julia—to disgrace and ruin. In his early time he was a thoroughly ‘decadent’ poet, and a sceptic, who calmly said, *expedit esse deos*, ‘it is expedient there should be gods.’

The poet sometimes hints at a second reason, which he dare not explain, for fear of wounding Augustus yet more. There were *duo crimina, carmen et error*. The second was *error, non scelus*. And again, ‘I cannot defend my whole fault ; but part of it was due to *error*.’ It was no political offence, no plot against the Emperor ; but ‘because my unwilling eyes have seen a crime, therefore I am punished.’ As has been well suggested, ‘there was more than one skeleton in the cupboards of Augustus’s palace, and Ovid may have come upon one of them.’

LIFE AT TOMI.

Ovid’s penalty was not the severest form of banishment, *exilium*, but the milder one, *relegatio*, which allowed him to retain his citizenship, and left him the hope of one day returning to Rome. After a parting from his wife, which he describes with utmost sadness, Ovid began his journey in winter time. A long and stormy voyage brought him at last to inhospitable Tomi. It was a refinement in the art of punishment to send a pleasure-loving poet from Rome to such a place. He writes in the spring from the treeless waste of the Euxine shore to one of his friends, who would now be enjoying April, the great month of festivals at Rome. Amid *frigus et hostes*, he thinks sadly of spring in Italy, of the flowers and the vines, but, above all, of the pleasures of the city. ‘It is now holiday time with you,’ he writes, ‘and to your round of gaiety the chattering warfare of the Courts gives place. Now the horse is in request, and the light foil, and games of ball. Now the young athletes—their shoulders glistening with oil—plunge tired limbs in virgin waters. The stage renews its youth, all aglow with plaudits for the rival players. No longer the three forums, but the three theatres ring again. Oh, how happy past all reckoning is he who may freely enjoy the pleasures of Rome !’

'I seem,' he says, 'to have forgotten my Latin and to be speaking nothing but Gothic and Sarmatian.' He who was so unused to bear arms at home has now to defend Tomi against barbarian raids. Still his Muse cannot be restrained from poetry. He writes, and then burns his scrolls. A tiny heap of ashes is the only result of his toil. Having learnt the language of the Goths, he wrote poems therein in praise of the Emperor. He recited them in public ; and the delighted townsfolk invested him with civic privileges. Meanwhile he is continually writing elegies to his friends at Rome and to Augustus himself on the terrible hardships of his exile, hoping that at least his place of banishment may be changed for a more genial climate, if his punishment cannot be remitted altogether. His abject prayers for the clemency of Augustus illustrate the absolute character of the Emperor's sway and the growing fashion of ascribing to him divine honours and powers. The poems of the exile are remarkable for their feebleness. Ovid's health was broken by the rigours of the climate and by his pining regrets for the pleasures of the Capital. He must have given up all hope, when Augustus died in 14 A.D., and Tiberius came to the throne. Three years later the poet himself passed away, after ten years of banishment, in his sixtieth year (17 A.D.), leaving this epitaph to be inscribed upon his tomb :—

hic ego qui iaceo tenetorum lusor amorum
ingenio perii Naso poeta meo.
at tibi qui transis ne sit grave, quisquis amasti,
dicere 'Nasonis molliter ossa cubent.'

II. CHIEF WORKS OF OVID.

A. Earlier poems of Ovid.

(i) AMORES, or 'Love Poems,' in three books, addressed to Corinna. The metre is Elegiac.

(ii) ARS AMATORIA, or 'Art of Love,' in three books of Elegiacs, written about 2 B.C., i.e. when the poet was over 40. As we have seen, this work was the alleged cause of his banishment.

(iii) *EPISTOLAE HEROIDUM*, or 'Love Letters of Greek Heroines,' dealing with the romantic theme of disappointed love. Of the 21 letters usually printed, only about 15 can be ascribed to Ovid. They show real dramatic power, brilliant rhetoric, and elegiac verse in its most suave and polished form. The letters are represented in this selection by :—

XII. *Ariadne to Theseus.*

XVII. *Penelope to Ulysses.*

(iv) *MEDEA*, a tragedy. This would have been written in iambics and the other metres of Roman drama. Only two tiny fragments survive. One of these, with Seneca's comment, is very interesting. Ovid's words are *feror huc illuc ut plena deo*. Seneca says :—'The phrase *plena deo* (= 'inspired') delighted Ovid ; and so he used it, as he did many other Virgilian expressions, not plagiarising, but openly borrowing.' In our selections we shall find several manifest imitations of Virgil. Some ancient critics considered the *Medea* Ovid's greatest work,—the only one of his poems which showed his genius under due restraint.

B. Poems based on the mythology of Greece and the legends of Italy.

(i) *METAMORPHOSES*, or 'Transformations,' an epic poem in fifteen books, Ovid's only work in Hexameters, except the *Halieutica*, 'on Fishing,' of which 130 lines survive, and the *Phaenomena*, 'on the Heavenly Bodies,' of which we have five lines only. The *Metamorphoses* is without doubt the greatest of the extant works of Ovid. It seems to have been already begun when he was writing the *Amores* ; and the first draft was completed before his banishment, when in despair he burnt his own manuscript. Fortunately other copies were in existence. The work consists of a series of legends, almost all from the mythology of Greece, with the common element of 'transformation,'—beginning with the change of Chaos into the ordered Universe, and ending with the transformation of the

spirit of Julius Caesar into a star; which signifies that the crowning example of the series is the change of the Republic into the Principate. As an Epic of Transformation, the poem is a failure. The constant examples of change of form become wearisome. But many of the separate stories are admirable. The poet shows how much he owed to the genius and art of Greece. As a story-teller, he has a lively imagination and extraordinary artistic skill. His great fault is diffuseness. This is well illustrated by his story of Phaëthon, which in the original text takes up three hundred lines, but in our selection is given in less than a hundred without any real loss. On a portion of Ovid's narrative a French writer well remarks :—*Notre poëte va encore s'abandonner ici à sa grande facilité et entrer dans des détails sans valeur, où il semble n'avoir d'autre but que de faire parade de son érudition.* Well might a Roman critic say that Ovid 'loves to run riot' in his poems. In our selection the following extracts are taken from the *Metamorphoses* :—

- | | |
|----------------------------------|-------------------------------|
| I. <i>The Golden Age.</i> | XIII. <i>Perseus.</i> |
| II. <i>The Deluge.</i> | XIV. <i>Narcissus.</i> |
| III, IV, V. <i>Phaëthon.</i> | XV. <i>Iphigenia.</i> |
| VIII. <i>Niobe.</i> | XVI. <i>The Fall of Troy.</i> |
| IX. <i>Orpheus and Eurydice.</i> | XVIII. <i>The Cyclops.</i> |
| X. <i>Daedalus and Icarus.</i> | XIX. <i>Circe.</i> |
| XI. <i>Perdix.</i> | XXV. <i>An Epilogue.</i> |

(ii) *FASTI*, or 'Calendar,' consisting, if ever completed, of twelve books in the Elegiac metre, each book dealing with one month, its festivals and customs. We have six books (January—June). This poetical Roman Calendar is a useful device for linking together a number of isolated stories. It contains much useful information on Italian legends and festivals. Doubtless undertaken in order to attract favourable notice in high quarters, it was virtually completed before the poet's banishment. It was revised during his exile and dedicated to Germanicus, the nephew of Tiberius. Ovid laments to the prince the distance of his native Sulmo from the Scythian land. But the versification shows that the bulk of the work belongs to his earlier time. He intends

it to be a national poem. But he seems to be writing more as an antiquary, without any religious or patriotic fervour. At the beginning of Book II, he expresses his own surprise that he, the poet of love, has embarked on such serious themes as the state religion and the national calendar. With this we may compare the very playful dialogue with Venus at the opening of Book IV. In our selection the *Fasti* is represented by the following pieces:—

GREEK MYTHOLOGY.

VI. *Proserpine.*VII. *Arion.*

ITALIAN LEGENDS.

XX. *Hercules and Cacus.*XXII. *The Sacred Shield.*XXI. *Romulus and Remus.*XXIII. *Gabii.*XXIV. *The Fabii.*

C. Poems of the Exile.

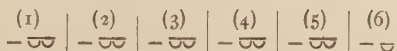
(i) TRISTIA, or 'Sorrows,' in five books. Book I contains elegies written on his way out to Tomi, and sent to Rome to awaken pity. Book II consists of one long poem, an *apologia*. Books III—V contain elegies similar to those in Book I. The tenth elegy of Book IV is a valuable autobiography of the poet. It has been well said that Ovid 'left his genius behind him at Rome.' The spoilt child of society is quite broken down by his fate. In spite of the sadness of the themes, the verse is still suave and graceful. Here and there it is a little slovenly, if judged by the earlier Ovidian rules.

(ii) EPISTOLAE EX PONTO, or 'Letters from the Black Sea,' in four Books. These elegies are addressed to about twenty different friends by name, thus differing from the *Tristia*. Later in time than that collection, they show a further falling off in artistic finish.

III. THE METRES OF OVID¹.

A. The Hexameter.

(1) This Metre has six feet. The first four feet may be either Dactyls or Spondees. The fifth foot is usually a Dactyl, very rarely a Spondee. The sixth foot is usually a Spondee, sometimes a Trochee,—the last syllable of the verse being regarded as doubtful. The Scheme of the Hexameter will therefore be:—



(2) As an example, we may mark off the feet of the lines in Story I:—

1. aurea | prima sal|ta est ae|tas quae | vindice | nullo
2. sponte su|a sine | lege fi|dem rec|tumque co|lebat.
3. nondum | caesa sul|is peregrinūm ut | viseret | orbem
4. montibus | in liqui|das pi|nus de|scenderat | undas.
5. nondum | praeci|ptes cin|gebant | oppida | fossae ;
6. non gale|ae non | ensis e|rant ; sine | militis | usu
7. mollia | secu|rae pera|gebant | otia | gentes.
8. ipsa quo|quē immu|nis ras|troque in|tacta nec | ullis
9. saucia | vomer|ibus per | se dabat | omnia | tellus ;
10. conten|tique ci|bis nullo co|gente cre|atis
11. arbute|os fel|tus mon|tanaque | fraga le|gebant
12. et quae | decide|rant pā|tula Iovis | arbore | glandes.
13. ver erat | aeter|num placi|dique te|pentibus | auris
14. mulce|bant Zephy|ri na|tos sine | semine | flores.
15. mox eti|am frul|ges tel|lus ina|rata fe|rebat.
16. flumina | iam lac|tis iam | flumina | nectaris | ibant ;
17. flavaque | de viri|di stil|labant | ilice | mella.

Elision.

(3) An open vowel, diphthong, or vowel + **m** is ‘cut off’ at the end of a word, if there be a vowel or **h** at the beginning of the next word. The final and initial syllables coalesce and

¹ An elementary knowledge of the rules of Quantity is assumed. In this part of the Introduction the Editor has received some help from Mr Winbolt’s excellent treatise on *Latin Hexameter Verse*.

make one syllable for metrical purposes. See line 8 (two examples) and line 3. This process is called *apocopé*, 'cutting off,' or elision proper. But, if *est* be the second word concerned (as in line 1), the *e* of *est* is expelled; and we pronounce *sata'st*. This is called *aphaeresis* 'taking away.' In such a case some editors would write *satast* (one word). Cf. *caeco'st* (viii. 20).

(4) Since in *apocopé* the final vowel or vowel + **m** is not dropt, but partially coalesces with the next vowel, the elision of long vowels by short (i.e. the absorption of a stronger sound into a weaker) is harsh and rare:—

dictā acceptaque. xix. 22.

saltū in contraria. v. 26.

(5) The elision of enclitic *que* is very common. There are two examples in Story I.

(6) The following instances show that the elision of short syllables generally is quite free from harshness:—

flentibus ante aram. xv. 14.

sic onere assueto. iv. 7.

summisere oculos. xxii. 16.

(7) The elision of monosyllables is very rare in Ovid. It is much more common in Virgil, who employs elisions of all kinds much more frequently, and in a highly artistic manner.

(8) A *hypermetrical* verse (i.e. a verse with one syllable in excess) is sometimes found,—this syllable being absorbed by elision before the initial vowel of the line following.

perque vias vidisse hominum simulacra ferarumque
in silicem. xiii. 23.

(9) An open vowel left unelided is said to be in *hiatus*. A long vowel in *hiatus* is sometimes shortened.

dictoque valē, valē inquit et Echo. xiv. 52.

Caesura.

(10) To avoid an unrhythmical hexameter like that of the old poet Ennius:—

sparsis hastis longis campus splendet et horret—

the principle of 'caesura' was introduced. Caesura or 'division' denotes a pause before the ending of a foot. The caesura after a long syllable is called *strong*; that after a short syllable is called *weak*. A very large majority of Ovid's hexameters have a strong caesura after two and a half feet: — ∞ | — ∞ | —

For brevity, we call this $2\frac{1}{2}$ caesura. This caesura by itself is held to be sufficient; but it is often supported by at least one other, e.g.,

by the $1\frac{1}{2}$: — ∞ | —

or by the $3\frac{1}{2}$: — ∞ | — ∞ | — ∞ | —

or by both. Weak caesuras are also available for this purpose.

A weak caesura is found in the second, third, and fourth foot.

We denote it by

2 W: — ∞ | — ∪

3 W: — ∞ | — ∞ | — ∪

4 W: — ∞ | — ∞ | — ∞ | — ∪

All these require support by other caesuras.

(11) Now let us examine the caesuras in Story I (see § 2 above). We shall find that

line 1	has caesura	2 W + $2\frac{1}{2}$ + $3\frac{1}{2}$
„ 2	„	$1\frac{1}{2}$ + 3 W + $3\frac{1}{2}$
„ 3	„	2 W + $2\frac{1}{2}$
„ 4	„	$2\frac{1}{2}$ + $3\frac{1}{2}$
„ 5	„	$2\frac{1}{2}$
„ 6	„	$1\frac{1}{2}$ + 3 W + $3\frac{1}{2}$
„ 7	„	$2\frac{1}{2}$
„ 8	„	$2\frac{1}{2}$ + $3\frac{1}{2}$
„ 9	„	$2\frac{1}{2}$ + $3\frac{1}{2}$
„ 10	„	2 W + $2\frac{1}{2}$ + $3\frac{1}{2}$
„ 11	„	$1\frac{1}{2}$ + $2\frac{1}{2}$
„ 12	„	$2\frac{1}{2}$ + $3\frac{1}{2}$
„ 13	„	$2\frac{1}{2}$ + 4 W
„ 14	„	$1\frac{1}{2}$ + $2\frac{1}{2}$ + $3\frac{1}{2}$
„ 15	„	$1\frac{1}{2}$ + $2\frac{1}{2}$ + $3\frac{1}{2}$
„ 16	„	$2\frac{1}{2}$
„ 17	„	$2\frac{1}{2}$

It is important to observe that in 15 out of these 17 lines we have the $2\frac{1}{2}$ caesura ; that in 4 of them the $2\frac{1}{2}$ caesura only is used ; that the frequent employment of this caesura unsupported would produce a wearisome effect. Generally a caesura is invalid when it comes after a monosyllable, unless the monosyllable is a conjunction or closely connected with the previous word. Thus in lines 4, 16, 17 there is no $1\frac{1}{2}$ caesura.

Virgil far surpasses Ovid in the variety of his pauses and in his wonderful use of elision. Clearly our poet makes no attempt to rival the majestic verse of the 'lord of language,' whose 'ocean-roll of rhythm sounds for ever of Imperial Rome.' Ovid's verses have a pleasant and easy flow of their own, well suited to the romantic character of the stories in the *Metamorphoses*. He is content to admire the great Virgil at a distance.

I salute thee, Mantovano,
I that loved thee since my day began,
Wielder of the stateliest measure
Ever moulded by the lips of man.

(12) Elisions at the caesura are evidently felt by Ovid to be awkward, and he generally avoids them, except when it is the enclitic *que* which suffers elision.

astra ferar nomenque erit indelebile nostrum. xxv. 26.
victa dea est nubemque oculis obiecit et inter. xv. 15.

We even find two examples in one line :

cura dolorque animi lacrimaeque alimenta fuere. ix. 57.

The sound of this line well represents the long drawn out sorrow of Orpheus.

Ovid does not often write a line like the following :

in mediis Hecube natorum inventa sepulcris. xvi. 21.

In the fine passage xiii. 23—28 he purposely employs elision at the caesura with great effect, after the Virgilian manner.

(13) Caesura 4 W is rare. In line 13 of Story I this cadence seems to enhance the idea of smoothness conveyed in the sense.

(14) In two lines of Story I we have $1\frac{1}{2} + 3W + 3\frac{1}{2}$. It is a device of heroic poets to employ this cadence in several lines together (with some pauses in the sense after $3\frac{1}{2}$) when they wish to express hurry, nervousness, or excitement. We have a striking example of this in x. 28—31.

inter opus monitusque	genae	mauere seniles
et patriae tremuere	manus.	dedit oscula nato
non iterum repetenda	suo;	pennisque levatus
ante volat comitique	timet,	velut ales ab alto...

So also in Elegiacs, Ovid uses the same cadence to express rapidity:

sic iterum, sic saepe cadunt. xxiv. 17.

(15) Ovid does not appreciate the value of the $3\frac{1}{2}$ caesura as Virgil does. Contrast the two lines:

arma virumque cano *Troiae qui* primus ab oris. *Aen.* i. 1.
exciuntur aqua *quae nomen* traxit ab illo. x. 48.

(16) A fine feature among Virgil's rhythms is $1\frac{1}{2} + 3\frac{1}{2}$ (with the end of the second foot coming at the end of a word):

clamores simul horrendos ad sidera tollit.

Evidently Ovid thought this a doubtful license. He uses it very rarely, when proper names are concerned:

perque vices modo 'Persephone,' modo 'filia' clamat. vi. 49.

Cf. *Metamorphoses*, xv. 862:

cesserunt dique Indigetes genitorque Quirine.

It should be noticed that both Greek and Roman poets frequently make proper names an excuse for metrical license.

(17) In lines 3 and 5 of Story I, notice the employment of the initial spondaic word, to give emphasis; cf. *illos* (ii. 60), *tota* (viii. 25), *nusquam* (xiv. 59). As a rule, Ovid prefers dactylic beginnings. He tried to rival the dactylic character of Greek by ransacking the Latin language for dactylic words.

(18) He rarely has a spondee in the fifth foot. When it is used, it must be preceded by a dactyl. As an example of a 'spondaic' line we have:

clauditur Hellespontus. xvi. 5.

Ovid has elsewhere :

caelaverat argumento.
corpora pantherarum.

(19) Monosyllabic endings are rare. When they occur, they are generally humorous :

vulnificus sus.

Cf. Virgil's

odora canum vis.

(20) Ovid sometimes admits such endings as *quam non, qui non, si non*.

B. The Elegiac Couplet.

(21) The Elegiac couplet consists of two lines, an Hexameter and a Pentameter. Most of what has been said above on the Heroic Hexameter will apply to the Hexameter of the Ovidian couplet. The Pentameter consists of two parts, which are scanned quite separately. The first contains two feet (which may be either dactyls or spondees) and one long syllable ; the second contains two feet (which must be dactyls) and one syllable which is generally long, rarely short in Ovid¹. The scheme, therefore, of the Pentameter is :

— ∞ | — ∞ | — || — ∞ | — ∞ | ∞

(22) As examples, we may take Story VI 1—8 and Story VII 1—8, which we scan as follows :

- (a) terra tri|bus scopu|lis vas|tum pro|currit in | aequor
Trinacris | a posi|tu || nomen ad|epta lo|ci,
grata do|mus Cere|ri. mul|tas ea | possidet | urbes,
in quibus | est cul|to || fertilis | Henna so|lo.
frigida | caeles|tum ma|tres Are|thusa vo|carat ;
venerat | ad sa|cras || et dea | flava da|pes.
filia | consue|tis ut e|rat comi|tata pu|ellis,
erra|bat nu|do || per sua | prata pe|de.

¹ Especially if it is open ; cf. § 26.

- (b) quod mare | non no|vit, quae | nescit A|riona | tellus?
 carmine | curren|tes || ille te|nebat a|quas.
 saepe se|quens ag|nam lupus | est a | voce re|tentus ;
 saepe avi|dum fugi|ens || restitit | agna lul|pum.
 saepe ca|nes lepo|resque um|bra cubu|ere sub | una,
 et stetit | in sax|o || proxima | cerva le|ae.
 et sine | lite lo|quax cum | Palladis | alite | cornix
 sedit et | accipi|tri || iuncta col|lumba ful|it.

(23) Ovid's elegiacs are, as a rule, quite wonderful in their smoothness. In the first of the above passages there is no elision. When Ovid is writing at his best, he sometimes goes on for twenty lines or so without an elision. In the second passage we have the unobjectionable *saepe avidum*, and the elision of *que* at the caesura, which is not common in elegiacs.

- (24) Two of our couplets begin rather harshly thus :

flect quoque et ut secum. xxiii. 13.
 arsurosque artus unxit. xxi. 43.

We do not often find in Ovid's elegiacs such hexameter endings as :

vincere aperte. xxiv. 17.
 atque ita late. xii. 17.

(25) Elisions in the second half of the pentameter are rare, except the *aphaeresis* of *est* at the end of the line. We have in our selections :

liliaque alba legit. vi. 24.
 occulere apta feras. xxiv. 20.

Elsewhere Ovid has :

saepe resistere equos
 accipere illa nefas.

(26) With the rare *pedē* at the end of passage (a) above cf. *tuā* (xii. 36). In his later time Ovid even has *perlegerē* at the end of a pentameter.

(27) All the pentameters in the two extracts above end with dissyllables. This Ovidian rule is conscientiously observed in our selections ; and indeed, with few exceptions, throughout the poet's best elegiac works. It is not till we come to the poems

of the exile that the rule is often broken. Then we occasionally find words of one, three, four, five, and even six syllables at the end of the pentameter.

culpa deos scelus est.
rure frui liceat.
consulet officio.
mite patrocinium.
sis Berecyn tiades.

It seems odd that Ovid did not recognise the charm of a cadence like *mite patrocinium*. Cf. Propertius' beautiful line :

candida purpureis mixta papaveribus.

(28) Ovid seldom has adjectives, adverbs, or participles at the end of the pentameter. *novus* is the adjective which he most frequently uses in this position (e.g. vii. 32); and there are a few instances of *bonus*, *minor*, *pius*, *reus*, *rudis*. He has *nocens* a few times in this place; and the adverbs *diu*, *palam*, *parum*, *tamen*, *magis*, *minus* only occasionally.

(29) In the above extracts (§ 22) one pentameter only has two spondees in its first half; and usually Ovid prefers to have at least one dactyl here.

(30) The long syllable at the end of the first half of the pentameter is not often contained in one word. But there is no real objection to :

ille mihi de te. xvii. 50,
turba ruunt in me. xvii. 66,

or, of course, to :

magna fides avium est. xxi. 4 (cf. § 3).

(31) Generally the elegiac couplet of Ovid has its sense complete in itself. But there is no objection to an occasional over-running such as we find in xvii. 31—33, or to the words in vi. 3 which are in apposition to the previous couplet.

C. Remarks applying to both Hexameters and Elegiacs.

(32) Contractions, especially of verbal forms, are frequent in Ovid. We have these examples in our selections: *ararat*, *nudarant*, *turbarat*, *vocarat*, *narraris*, *mactasses*, *mollibat*, *isse*, *prendere*, *deprendit*, *periculum*.

(33) The quantity of the final vowel in *adiūt* (ix. 8) is due to the fact that the vowel was originally long.

(34) The scansion *altă Zacynthos* (xvii. 65) must be allowed, if this proper name is to be used at all in hexameter or elegiac verse. Similarly *Scamander* is used with a short vowel before it.

(35) *Arrangement of words in Ovidian verse.* The following points are noteworthy:—

(a) Involved order :

illic qui silices Thesea vincat habes. xii. 80.

(b) Chiastic order (see note on viii. 10):

concipit Iris aquas alimenta^{que} nubibus affert. ii. 19.
aureus axis erat, temo aureus, aurea summae
curvatura rotae, radiorum argenteus ordo. iii. 5.

(c) 'Golden line':

mollia securae peragebant otia gentes. i. 7 (see note).

(d) Interpolation of words in apposition between substantive and epithet:

geminum, sua lumina, sidus. xiv. 13.
mollit odoratas, pennarum vincula, ceras. x. 44.

(e) Interpolation of pronoun for emphasis :

per ego haec loca plena timoris. ix. 19.

(f) Transposition of

(i) *que* :

ipsa suos abscideratque sinus. vi. 30.

(ii) *et* :

pingit et exiguo Pergama tota mero. xvii. 22.

(iii) *namque* :

omnia namque—rettulerat. xvii. 27.

(iv) *preposition* :

ante sui populus limina regis adest. xxii. 2.

(g) *Repetition for effect* :

clamat et alternis nomen utrumque ciet....

audit et alternis nomen utrumque perit. vi. 51, 52.

una dies Fabios ad bellum miserat omnes :

ad bellum missos perdidit una dies. xxiv. 39.

(36) Rhymes are usually avoided. We have *locorum* and *virorum* in xiii. 10, 11. But the reading of that passage is uncertain. In *Metamorphoses* xiii. 550 we have

non oblita animorum, annorum oblita suorum,

which may be rendered 'forgetful of her age, but not her rage.' Here we have a joke which Ovid could not resist even in heroic verse.

(37) *The sound an echo to the sense*. Pope's well-known lines are a useful commentary on a frequent device of the classical poets :

'Tis not enough no harshness gives offence ;
The sound must seem an echo to the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows ;
But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar ;
When Ajax strives some rock's vast weight to throw,
The line too labours and the words move slow ;
Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.

(38) In Ovid, sound is adapted to sense (i) by *cadence* and (ii) by *alliteration*. Of (i) we have already seen excellent examples in §§ 12, 13, 14. Other simple examples are :—(to express speed) :

rapiuntque per avia currum. iv. 28 :

(a violent blow) :

pariterque animaque rotisque | expulit. v. 24.

Of (ii) good examples are :—(to express joy) :

et plausit pennis testataque gaudia cantu est. xi. 3 :

(fear) :

genua intremuere timore. iv. 14 :

(beating of breast) :

percussit pectora palmis. xiv. 43.

(39) The best instance is that which brings out by wonderful alliteration the horror of the supreme crisis in Perseus career :

perque abdita longe
deviaque et silvis horrentia saxa fragosis,
Gorgoneas tetigisse domos, passimque per agros
perque vias vidisse hominum simulacra ferarumque
in silicem ex ipsis visa conversa Medusa ;
se tamen horrendae, clipei quem laeva gerebat
aere reperiussam, formam aspexisse Medusae ;
cumque gravis somnus colubrasque ipsamque teneret,
eripuisse caput collo. xiii. 20—28.

(40) Contrast with this fine piece the description of the turning of the impudent Lycians into frogs by Latona. In this we have one of the strangest lines in Latin Literature (*Metamorphoses* vi. 376) :

quamvis sint sub aqua, sub aqua maledicere temptant.

Here the Latin, correctly pronounced, reproduces excellently the croaking of frogs ! This is one of the Ovidian 'boyisms' of which the poet Dryden complains. Similarly, in one of the most tragic parts of the story of Phaëthon the poet tells us that 'Nile hid his head ; and it has never been found to this day.' Again, Deucalion and Pyrrha are the sole survivors of the Deluge ; the former remarks :—'We two are now a crowd.' Rightly do ancient critics say of our poet :—'He is too much a lover of his own wit.'—'He overdoes his successes.'—'Far from being ignorant of his faults, he loves them.' As a modern writer says, 'on these occasions the poet should endeavour to raise pity ; but, instead of this, Ovid is tickling you with a laugh.'

D. **English Hexameters.**

(41) The best known English poem in Hexameter verse is Longfellow's *Evangeline*. But, from a metrical point of view, the best English Hexameters are those in two 'Experiments' stated to be 'made or amended' by Tennyson,—*Jack and the Beanstalk* and *Bluebeard* (printed in the second volume of the Annotated Edition of the Poems). Some lines from *Jack* may be quoted as a specimen :

Jack marched up to the gate, in a moment passed to the kitchen
Led by the savoury smell. This giant's wife with a ladle
Basted a young elephant (Jack's namesake shrieked and turned it).
Back Jack shrank in alarm: with fat cheeks peony-bulbous
Ladle in hand she stood, and spake in a tone of amusement:
'Oh! what a cramped up, small, unsequipedalian object!'
Then from afar came steps, heavy tramps, as a pavour hamm'ring;
Out of her huge moon-cheeks the redundant peony faded,
Jack's lank hair she grabbed, and, looking sad resolution,
Popped him aghast in among her saucepans' grimy recesses.
Then strode in, with a loud heavy-booted thunder of heel-taps,
He that had awed his wife—her giant, swarthy, colossal:
'I smell flesh of a man; yea, wife, tho' he prove but a morsel,
Man tastes good.' She replied, 'Sure, thou be'est failing in eyesight;
'Tis but a young elephant, my sweetest lord, not a biped.'

PHAETHON

AND OTHER STORIES FROM OVID

I. THE GOLDEN AGE.

Aurea prima sata est aetas, quae, vindice nullo,
sponte sua, sine lege, fidem rectumque colebat.
nondum caesa suis, peregrinum ut viseret orbem,
montibus in liquidas pinus descenderat undas.
nondum praecipites cingebant oppida fossae ; 5
non galeae, non ensis erant ; sine militis usu
molliā securae peragebant otia gentes.
ipsa quoque immunis, rastroque intacta, nec ullis
saucia vomeribus, per se dabat omnia tellus ;
contentique cibis, nullo cogente, creatis, 10
arbuteos fetus montanaque fraga legebant,
et quae deciderant patula Iovis arbore glandes.
ver erat aeternum ; placidique tepentibus auris
mulcebant Zephyri natos sine semine flores.
mox etiam fruges tellus inarata ferebat. 15
flumina iam lactis, iam flumina nectaris ibant ;
flavaque de viridi stillabant ilice mella.

II. THE DELUGE.

Dicta Iovis laudant alii, stimulosque frementi
 adiciunt; alii partes assensibus implent.
 est tamen humani generis iactura dolori
 omnibus. et, quae sit terrae mortalibus orbae
 forma futura, rogant; quis sit laturus in aras
 tura; ferisne paret populandas tradere terras?
 talia quaerentes (sibi enim fore cetera curae)
 rex superum trepidare vetat, subolemque priori
 dissimilem populo promittit origine mira.

protinus Aeoliis Aquilonem claudit in antris,
 et quaecumque fugant inductas flamina nubes,
 emittitque Notum. madidis Notus evolat alis,
 terribilem picea tectus caligine vultum.
 barba gravis nimbis; canis fluit unda capillis;
 fronte sedent nebulae; rorant pennaeque sinusque.
 utque manu late pendentia nubila pressit,
 fit fragor; hinc densi funduntur ab aethere nimbi.
 nuntia Iunonis, varios induta colores,
 concipit Iris aquas, alimentaue nubibus affert.
 sternuntur segetes, et deplorata colonis
 vota iacent; longique perit labor irritus anni.
 nec caelo contenta suo Iovis ira; sed illum
 caeruleus frater iuvat auxiliaribus undis.
 convocat hic amnes; qui postquam tecta tyranni
 intravere sui, 'non est hortamine longo
 nunc' ait 'utendum; vires effundite vestras:
 sic opus est; aperite domos, ac, mole remota,
 fluminibus vestris totas immittite habenas.'

iusserat: hi redeunt, ac fontibus ora relaxant,
 et defrenato volvuntur in aequora cursu.

ipse tridente suo terram percussit ; at illa
intremuit, motuque vias patefecit aquarum.
exspatiata ruunt per apertos flumina campos,
cumque satis arbusta simul, pecudesque virosque,
35 tectaque, cumque suis rapiunt penetralia sacris.
si qua domus mansit, potuitque resistere tanto
indeiecta malo, culmen tamen altior huius
unda tegit ; pressaeque latent sub gurgite tures.
iamque mare et tellus nullum discrimen habebant.
omnia pontus erant ; deerant quoque litora ponto.
40 occupat hic collem ; cumba sedet alter adunca,
et ducit remos illic ubi nuper ararat ;
ille supra segetes aut mersae culmina villae
navigat ; hic summa piscem deprendit in ulmo.
figitur in viridi, si fors tulit, ancora prato ;
45 aut subiecta terunt curvae vineta carinae.
et, modo qua graciles gramen carpsere capellae,
nunc ibi deformes ponunt sua corpora phocae.
mirantur sub aqua lucos urbesque domosque
Nereïdes ; silvasque tenent delphines, et altis
50 incursant ramis, agitataque robora pulsan.
nat lupus inter oves ; fulvos vehit unda leones,
unda vehit tigres ; nec vires fulminis apro,
crura nec ablato prosunt velocia cervo.
quaesitisque diu terris, ubi sistere detur,
55 in mare lassatis volucris vaga decidit alis.
obruerat tumulos immensa licentia ponti ;
pulsabantque novi montana cacumina fluctus.
maxima pars unda rapitur ; quibus unda pepercit,
60 illos longa domant inopi ieiunia victu.

III. PHAETHON: (I) HIS BOLD REQUEST.

Finierat monitus. dictis tamen ille repugnat,
 propositumque premit, flagratque cupidine currus.
 ergo, qua licuit, genitor cunctatus, ad altos
 deducit iuvenem, Vulcania munera, currus.
 aureus axis erat, temo aureus, aurea summae 5
 curvatura rotae, radiorum argenteus ordo.
 per iuga chrysolithi positaeque ex ordine gemmae
 clara repercusso reddebant lumina Phoebō.
 dumque ea magnanimus Phaëthon miratur, opusque
 perspicit, ecce vigil nitido patefecit ab ortu 10
 purpureas Aurora fores et plena rosarum
 atria. diffugiunt stellae; quarum agmina cogit
 Lucifer, et caeli statione novissimus exit.
 quem petere ut terras mundumque rubescere vidit
 cornuaque extremae velut evanescere lunae, 15
 iungere equos Titan velocibus imperat Horis.
 iussa deae celeres peragunt; ignemque vomentes,
 ambrosiae suco saturos, praesepibus altis
 quadrupedes ducunt, adduntque sonantia frena.
 tum pater ora sui sacro medicamine nati 20
 contigit, et rapidae fecit patientia flammae;
 imposuitque comae radios; praesagaque luctus
 pectore sollicito repetens suspiria, dixit:
 'si potes his saltem monitis parere paternis,
 parce, puer, stimulis, et fortius utere loris. 25
 sponte sua properant; labor est inhibere volentes.
 nec preme, nec summum molire per aethera currum.
 altius egressus, caelestia tecta cremabis:
 inferius, terras; medio tutissimus ibis.'

IV. PHAETHON: (2) HIS DISASTER.

Occupat ille levem iuvenali corpore currum,
 statque super, manibusque datas contingere habenas
 gaudet, et invito grates agit inde parenti.
 sed leve pondus erat, nec quod cognoscere possent
 Solis equi, solitaque iugum gravitate carebat. 5
 utque labant curvae iusto sine pondere naves,
 sic onere assueto vacuus dat in aera saltus.
 quod simul ac sensere, ruunt tritumque relinquunt
 quadriiugi spatium, nec, quo prius, ordine currunt.
 ipse pavet, nec qua commissas flectat habenas, 10
 nec scit qua sit iter; nec, si sciat, imperet illis.
 ut vero summo despexit ab aethere terras
 infelix Phaëthon penitus penitusque iacentes,
 palluit, et subito genua intremuere timore,
 suntque oculis tenebrae per tantum lumen abortae. 15
 et iam mallet equos nunquam tetigisse paternos.
 quid faciat? multum caeli post terga relictum;
 ante oculos plus est. animo metitur utrumque.
 quidque agat ignarus, stupet; et nec frena remittit,
 nec retinere valet, nec nomina novit equorum. 20
 sparsa quoque in vario passim miracula caelo
 vastarumque videt trepidus simulacra ferarum.
 mentis inops, gelida formidine lora remisit.
 quae postquam summo tetigere iacentia tergo,
 exspatiantur equi, nulloque inhibente, per auras 25
 ignotae regionis eunt; quaque impetus egit,
 hac sine lege ruunt, altoque sub aethere fixis
 incursant stellis, rapiuntque per avia currum.

V. PHAETHON: (3) HIS PUNISHMENT.

Corripitur flammis, ut quaeque altissima, tellus;
 fissaque agit rimas, et sucis aret ademptis.
 pabula canescunt; cum frondibus uritur arbor;
 materiamque suo praebet seges arida damno.
 parva queror: magnae pereunt cum moenibus urbes; 5
 cumque suis totas populis incendia terras
 in cinerem vertunt. silvae cum montibus ardent.
 Nilus in extremum fugit perterritus orbem,
 occuluitque caput, quod adhuc latet; ostia septem
 pulverulenta vacant, septem sine flumine valles. 10
 dissilit omne solum, penetratque in Tartara rimis
 lumen, et infernum terret cum coniuge regem.
 et mare contrahitur, siccaeque est campus harenae
 quod modo pontus erat; quosque altum texerat aequor
 existunt montes, et sparsas Cycladas augent. 15
 at pater omnipotens, superos testatus et ipsum
 qui dederat currus, nisi opem ferat, omnia fato
 interitura gravi, summam petit arduus arcem,
 unde solet nubes latis inducere terris,
 unde movet tonitrus, vibrataque fulmina iactat. 20
 sed neque, quas posset ferris inducere, nubes
 tunc habuit, neque quos caelo demitteret imbres.
 intonat, et dextra libratum fulmen ab aure
 misit in aurigam; pariterque animaque rotisque
 expulit, et saevis compescuit ignibus ignes. 25
 consternantur equi, et, saltu in contraria facto,
 colla iugo eripiunt, abruptaque lora relinquunt.
 illic frena iacent, illic temone revulsus
 axis; in hac radii fractarum parte rotarum;
 sparsaque sunt late laceri vestigia currus. 30

at Phaëthon, rutilos flamma populante capillos,
 volvitur in praeceps, longoque per aëra tractu
 fertur; ut interdum de caelo stella sereno,
 etsi non cecidit, potuit cecidisse videri.
 quem, procul a patria, diverso maximus orbe 35
 excipit Eridanus, fumantiaque abluit ora.
 Naiades Hesperiae trifida fumantia flamma
 corpora dant tumulo; signant quoque carmine saxum:
 ‘hic situs est Phaëthon, currus auriga paterni;
 quem si non tenuit, magnis tamen excidit ausis.’ 40

VI. PROSERPINE.

Terra tribus scopulis vastum procurrit in aequor
 Trinacris, a positu nomen adepta loci,
 grata domus Cereri. multas ea possidet urbes,
 in quibus est culto fertilis Henna solo.
 frigida caelestum matres Arethusa vocarat; 5
 venerat ad sacras et dea flava dapes.
 filia, consuetis ut erat comitata puellis,
 errabat nudo per sua prata pede.
 valle sub umbrosa locus est, aspergine multa
 uvidus ex alto desilientis aquae. 10
 tot fuerant illic, quot habet natura, colores,
 pictaque dissimili flore nitebat humus.
 quam simul aspexit, ‘comites, accedite’ dixit
 ‘et mecum plenos flore referte sinus!’
 praeda puellares animos prolectat inanis, 15
 et non sentitur sedulitate labor.
 haec implet lento calathos e vimine nexos,
 haec gremium, laxos degravat illa sinus.
 illa legit calthas; huic sunt violaria curae;
 illa papavereas subsecat ungue comas. 20

has, hyacinthe, tenes; illas, amarante, moraris.
 pars thyma, pars casiam, pars meliloton amat.
 plurima lecta rosa est; sunt et sine nomine flores.
 ipsa crocos tenues liliaque alba legit.
 carpendi studio paulatim longius itur, 25
 et dominam casu nulla secuta comes.
 hanc videt et visam patruus velociter aufert,
 regnaque caeruleis in sua portat equis.
 illa quidem clamabat 'io carissima mater,
 auferor!' ipsa suos abscideratque sinus. 30
 panditur interea Diti via; namque diurnum
 lumen inassueti vix patiuntur equi.
 at chorus aequalis, cumulatae flore ministrae,
 'Persephone,' clamant 'ad tua dona veni!'
 ut clamata silet, montes ululatibus implent, 35
 et feriunt maestae pectora nuda manus.
 attonita est plangore Ceres (modo venerat Hennam),
 nec mora, 'me miseram! filia,' dixit 'ubi es?'
 mentis inops rapitur, quales audire solemus
 Threïcias fuis Maenadas ire comis. 40
 ut vitulo mugit sua mater ab ubere raptò,
 et quaerit fetus per nemus omne suos;
 sic dea nec retinet gemitus, et concita cursu
 fertur, et a campis incipit, Henna, tuis.
 inde puellaris nacta est vestigia plantae, 45
 et pressam noto pondere vidit humum.
 quacumque ingreditur, miseris loca cuncta querellis
 implet, ut amissum cum gemit ales Ityn.
 perque vices modo 'Persephone!' modo 'filia!' clamat;
 clamat, et alternis nomen utrumque ciet. 50
 sed neque Persephone Cererem, nec filia matrem
 audit, et alternis nomen utrumque perit.

VII. ARION.

Quod mare non novit, quae nescit Ariona tellus?
 carmine currentes ille tenebat aquas.
 saepe sequens agnam lupus est a voce retentus;
 saepe avidum fugiens restitit agna lupum.
 saepe canes leporesque umbra cubuere sub una, 5
 et stetit in saxo proxima cerva leae.
 et sine lite loquax cum Palladis alite cornix
 sedit, et accipitri iuncta columba fuit.
 Cynthia saepe tuis fertur, vocalis Arion,
 tamquam fraternis obstupuisse modis. 10
 nomen Arionium Siculas impleverat urbes,
 captaque erat lyricis Ausonis ora sonis.
 inde domum repetens puppem conscendit Arion,
 atque ita quaesitas arte ferebat opes.
 forsitan, infelix, ventos undasque timebas; 15
 at tibi nave tua tutius aequor erat.
 namque gubernator dstricto constitit ense,
 ceteraque armata conscia turba manu.
 quid tibi cum gladio? dubiam rege, navita, puppem;
 non haec sunt digitis arma tenenda tuis. 20
 ille, metu vacuus, 'mortem non deprecor' inquit;
 'sed liceat sumpta pauca referre lyra.'
 dant veniam, ridentque moram. capit ille coronam,
 quae possit crines, Phoebe, decere tuos;
 induerat Tyrio bis tinctam murice pallam; 25
 reddidit icta suos pollice chorda sonos;
 flebilibus numeris veluti canentia dura
 traiectus pinna tempora cantat olor.
 protinus in medias ornatus desilit undas;
 spargitur impulsa caerula puppis aqua. 30

inde (fide maius) tergo delphina recurvo
 se memorant oneri supposuisse novo.
 ille sedens citharamque tenet, pretiumque vehendi
 cantat, et aequoreas carmine mulcet aquas.
 di pia facta vident: astris delphina recepit 35
 Iuppiter, et stellas iussit habere novem.

VIII. NIOBE.

Heu, quantum haec Niobe Niobe distabat ab illa,
 quae modo Latois populum submoverat aris,
 et mediam tulerat gressus resupina per urbem,
 invidiosa suis, at nunc miseranda vel hosti.
 corporibus gelidis incumbit, et ordine nullo 5
 oscula dispensat natos suprema per omnes.
 a quibus ad caelum liventia bracchia tollens,
 'pascere, crudelis, nostro, Latona, dolore;
 pascere' ait 'satiaque meo tua pectora luctu.
 efferor; exsulta, victrixque inimica triumphas. 10
 cur autem victrix? miserae mihi plura supersunt
 quam tibi felici; post tot quoque funera vinco.'

dixerat, et sonuit contento nervus ab arcu,
 qui, praeter Nioben unam, conterruit omnes:
 illa malo est audax. stabant cum vestibus atris 15
 ante toros fratrum demisso crine sorores;
 e quibus una, trahens haerentia viscere tela,
 imposito fratri moribunda relanguit ore;
 altera, solari miseram conata parentem,
 conticuit subito, duplicataque vulnere caeco est. 20
 haec frustra fugiens collabitur; illa sorori
 immoritur; latet haec; illam trepidare videres.
 sexque datis leto diversaque vulnera passis,
 ultima restabat; quam toto corpore mater,

tota veste tegens 'unam minimamque relinque ; 25
 de multis minimam posco' clamavit 'et unam';
 dumque rogat, pro qua rogat, occidit. orba resedit
 exanimes inter natos natasque virumque,
 deriguitque malis. nullos movet aura capillos ;
 in vultu color est sine sanguine ; lumina maestis 30
 stant immota genis ; nihil est in imagine vivum.
 flet tamen. et validi circumdata turbine venti,
 in patriam rapta est. ibi fixa cacumine montis,
 liquitur, et lacrimas etiam nunc marmora manant.

IX. ORPHEUS AND EURYDICE.

Exitus auspicio gravior ; nam nupta per herbas
 dum nova, Naiadum turba comitata, vagatur,
 occidit, in talum serpentis dente recepto ;
 quam satis ad superas postquam Rhodopeius auras
 deflevit vates, ne non temptaret et umbras, 5
 ad Styga Taenaria est ausus descendere porta ;
 perque leves populos, simulacraque functa sepulcro,
 Persephonen adiit, inamoenaque regna tenentem
 umbrarum dominum. pulsisque ad carmina nervis,
 sic ait : 'o positi sub terra numina mundi, 10
 in quem reccidimus, quidquid mortale creamur ;
 si licet, et, falsi positis ambagibus oris,
 vera loqui sinitis ; non huc, ut opaca viderem
 Tartara, descendi ; nec uti villosa colubris
 terna Medusaei vincirem guttura monstri. 15
 causa viae coniunx, in quam calcata venenum
 vipera diffudit, crescentesque abstulit annos.
 posse pati volui, nec me temptasse negabo.
 vicit amor. sed vos, per ego haec loca plena timoris,
 per Chaos hoc ingens, vastique silentia regni, 20

Eurydices, oro, properata retexite fata.
omnia debentur vobis ; paulumque morati,
serius aut citius sedem properamus ad unam.
tendimus huc omnes ; haec est domus ultima ; vosque
humani generis longissima regna tenetis. 25
haec quoque, cum iustos matura peregerit annos,
iuris erit vestri ; pro munere poscimus usum.
quod si fata negant veniam pro coniuge, certum est
nolle redire mihi ; leto gaudete duorum.'

talìa dicentem, nervosque ad verba moventem, 30
exsanguis flebant animae ; nec Tantalus undam
captavit refugam, stupuitque Ixionis orbis ;
nec carpserè iecur volucres ; urnisque vacarunt
Belides ; inque tuo sedisti, Sisyphè, saxo.
tunc primum lacrimis, victarum carmine, fama est 35
Eumenidum maduisse genas. nec regia coniunx
sustinet oranti, nec qui regit ima, negare ;
Eurydicenque vocant. umbras erat illa recentes
inter, et incessit passu de vulnere tardo.
hanc simul et legem Rhodopeius accipit Orpheus, 40
ne flectat retro sua lumina, donec Avernas
exierit valles ; aut irrita dona futura.

carpitur acclivis per muta silentia trames,
arduus, obscurus, caligine densus opaca.
nec procul abfuerant telluris margine summae ; 45
hic, ne deficeret metuens, avidusque videndi,
flexit amans oculos ; et protinus illa relapsa est ;
bracchiaque intendens, prendique et prendere certans,
nil nisi cedentes infelix arripit auras.
iamque iterum moriens, non est de coniuge quidquam 50
questa suo ; quid enim nisi se quereretur amatam ?
supremumque 'vale,' quod iam vix auribus ille
acciperet, dixit ; revolutaque rursus eodem est.

orantem, frustra que iterum transire volentem,
 portitor arcuerat. septem tamen ille diebus 55
 squalidus in ripa, Cereris sine munere, sedit;
 cura dolorque animi lacrimaeque alimenta fuere.
 esse deos Erebi crudeles questus, in altam
 se recipit Rhodopen pulsumque Aquilonibus Haemum.

X. DAEDALUS AND ICARUS.

Daedalus interea Creten longumque perosus
 exilium, tactusque soli natalis amore,
 clausus erat pelago. 'terras licet' inquit 'et undas
 obstruat, at caelum certe patet; ibimus illac.
 omnia possideat, non possidet aëra Minos.' 5
 dixit, et ignotas animum dimittit in artes,
 naturamque novat; nam ponit in ordine pennas
 a minima coeptas, longam brevior sequente,
 ut clivo crevisse putes. sic rustica quondam
 fistula disparibus paulatim surgit avenis. 10
 tum lino medias et ceris alligat imas,
 atque ita compositas parvo curvamine flectit,
 ut veras imitetur aves. puer Icarus una
 stabat; et ignarus sua se tractare pericla,
 ore renidenti, modo, quas vaga moverat aura, 15
 captabat plumas, flavam modo pollice ceram
 mollibat, lusuque suo mirabile patris
 impediēbat opus. postquam manus ultima coeptis
 imposita est, geminas opifex libravit in alas
 ipse suum corpus, motaque pependit in aura. 20
 instruit et natum, 'medio' que 'ut limite curras,
 Icare,' ait 'moneo; ne, si demissior ibis,
 unda gravet pennas; si celsior, ignis adurat.
 inter utrumque vola; nec te spectare Booten

aut Helicen iubeo, strictumque Orionis ensem. 25
me duce carpe viam.' pariter praecepta volandi
tradit, et ignotas umeris accommodat alas.
inter opus monitusque genae maduere seniles,
et patriae tremuere manus. dedit oscula nato
non iterum repetenda suo; pennisque levatus 30
ante volat, comitique timet, velut ales, ab alto
quae teneram prolem produxit in aëra nido;
hortaturque sequi, damnosasque erudit artes;
et movet ipse suas et nati respicit alas.
hos aliquis, tremula dum captat harundine pisces, 35
aut pastor baculo stivave innixus arator
vidit et obstupuit; quique aethera carpere possent,
credidit esse deos. et iam Iunonia laeva
parte Samos, (fuerant Delosque Parosque relictæ),
dextra Lebynthus erat fecundaque melle Calymne; 40
cum puer audaci coepit gaudere volatu,
deseruitque ducem, caelique cupidine tractus,
altius egit iter. rapidi vicinia solis
mollit odoratas, pennarum vincula, ceras.
tabuerant cerae: nudos quatit ille lacertos, 45
remigioque carens, non ullas percipit auras.
oraque caerulea, patrium clamantia nomen,
excipiuntur aqua; quae nomen traxit ab illo.
at pater infelix, nec iam pater, 'Icare' dixit;
'Icare' dixit 'ubi es? qua te regione requiram?' 50
'Icare' dicebat: pennas aspexit in undis,
devovitque suas artes, corpusque sepulcro
condidit; et tellus a nomine dicta sepulti.

XI. PERDIX.

Hunc miseri tumulo ponentem corpora nati
 garrula limoso prospexit ab elice perdix,
 et plausit pennis, testataque gaudia cantu est;
 unica tunc volucris nec visa prioribus annis,
 factaque nuper avis, longum tibi, Daedale, crimen. 5
 namque huic tradiderat, fatorum ignara, docendam
 progeniem germana suam, natalibus actis
 bis puerum senis, animi ad praecepta capacis.
 ille etiam medio spinas in pisce notatas
 traxit in exemplum, ferroque incidit acuto 10
 perpetuos dentes, et serrae repperit usum.
 primus et ex uno duo ferrea bracchia nodo
 vinxit, ut, aequali spatio distantibus illis,
 altera pars staret, pars altera duceret orbem.
 Daedalus invidit, sacraque ex arce Minervae 15
 praecipitem misit, lapsum mentitus. at illum,
 quae favet ingeniis, excepit Pallas, avemque
 reddidit, et medio velavit in aëre pennis.
 sed vigor ingenii quondam velocis in alas
 inque pedes abiit: nomen, quod et ante, remansit. 20
 non tamen haec alte volucris sua corpora tollit,
 nec facit in ramis altoque cacumine nidos;
 propter humum volitat, ponitque in saepibus ova,
 antiquique memor metuit sublimia casus.

XII. ARIADNE TO THESEUS.

Tempus erat, vitrea quo primum terra pruina
 spargitur et tectae fronde queruntur aves :
 excussere metus somnum. conterrita surgo,
 membraque sunt viduo praecipitata toro.
 protinus adductis sonuerunt pectora palmis, 5
 utque erat e somno turbida rapta coma est.
 luna fuit ; spectro, si quid nisi litora cernam :
 quod videant oculi nil nisi litus habent.
 nunc huc, nunc illuc, et utroque sine ordine curro.
 alta puellares tardat harena pedes. 10
 interea toto clamanti litore 'Theseu !'
 reddebant nomen concava saxa tuum ;
 et quotiens ego te, totiens locus ipse vocabat.
 ipse locus miserae ferre volebat opem.
 mons fuit : apparent frutices in vertice rari : 15
 hinc scopulus raucis pendet adesus aquis :
 ascendo ; vires animus dabat ; atque ita late
 aequora prospectu metior alta meo.
 inde ego (nam ventis quoque sum crudelibus usa)
 vidi praecipiti carbasa tenta Noto. 20
 aut vidi, aut tantum quia me vidisse putaram,
 frigidior glacie semianimisque fui.
 nec languere diu patitur dolor. excitor illo,
 excitor et summa Thesea voce voco.
 'quo fugis?' exclamo 'scelerate revertere Theseu, 25
 flecte ratem ! numerum non habet illa suum.'
 haec ego. quod voci deerat, plangore replebam ;
 verbera cum verbis mixta fuere meis.
 si non audires, ut saltem cernere posses,
 iactatae late signa dedere manus. 30

candidaque imposui longae velamina virgae,
scilicet oblitos admonitura mei.
iamque oculis ereptus eras. tum denique flevi.
torpuerant molles ante dolore genae.
quid potius facerent quam me mea lumina flerent, 35
postquam desierant vela videre tua?
aut ego diffusis erravi sola capillis,
qualis ab Ogygio concita Baccha deo ;
aut mare prospiciens in saxo frigida sedi,
quamque lapis sedes, tam lapis ipsa fui. 40
quid faciam? quo sola ferar? vacat insula cultu.
non hominum video, non ego facta boum.
omne latus terrae cingit mare. navita nusquam,
nulla per ambiguas puppis itura vias.
finge dari comitesque mihi ventosque ratemque : 45
quid sequar? accessus terra paterna negat.
ut rate felici pacata per aequora labar,
temperet ut ventos Aeolus, exul ero.
non ego te, Crete centum digesta per urbes,
aspiciam, puero cognita terra Iovi. 50
at pater et tellus iusto regnata parenti
proditæ sunt factis, nomina cara, meo,
cum tibi, ne victor tecto morerere recurvo,
quæ regerent passus, pro duce fila dedi ;
cum mihi dicebas 'per ego ipsa pericula iuro, 55
te fore, dum nostrum vivet uterque, meam.'
vivimus, et non sum, Theseu, tua,—si modo vivit
femina periuri fraude sepulta viri.
me quoque, qua fratrem, mactasses, improbe, clava :
esset, quam dederas, morte soluta fides. 60
nunc ego non tantum quæ sum passura, recordor,
sed quaecumque potest ulla relicta pati.

- occurrunt animo pereundi mille figurae ;
morsque minus poenae quam mora mortis habet.
iam iam venturos aut hac aut suspicor illac, 65
qui lanient avido viscera dente, lupos.
forsitan et fulvos tellus alat ista leones.
quis scit an et saevam tigrida Dia ferat ?
et freta dicuntur magnas expellere phocas.
quis vetat et gladios per latus ire meum ? 70
tantum ne religer dura captiva catena,
neve traham serva grandia pensa manu ;
cui pater est Minos, cui mater filia Phoebi,
quodque magis memini, quae tibi pacta fui.
non equidem miror, si stat victoria tecum, 75
strataque Cretaeam belua planxit humum.
non poterant figi praecordia ferrea cornu :
ut te non tegeres, pectore tutus eras.
illic tu silices, illic adamanta tulisti ;
illic qui silices Thesea vincat habes. 80
ibis Cecropios portus ; patriaque receptus
cum steteris urbis celsus in arce tuae,
et bene narraris letum taurique virique
sectaque per dubias saxea tecta vias,
me quoque narrato sola tellure relictam : 85
non ego sum titulis surripienda tuis.
di facerent ut me summa de puppe videres :
movisset vultus maesta figura tuos.
corpus ut impulsae segetes Aquilonibus horret,
litteraque articulo pressa tremante labat. 90

XIII. PERSEUS.

Protinus Andromeden et tanti praemia facti
 indotata rapit. taedas Hymenaeus Amorque
 praecutiunt; largis satiantur odoribus ignes;
 sartaque dependent tectis; et ubique lyraeque
 tibiaque et cantus, animi felicia laeti 5
 argumenta, sonant. reseratis aurea valvis
 atria tota patent; pulchroque instructa paratu
 Cepheni proceres ineunt convivia regis.
 postquam, epulis functi, generosi munere Bacchi
 diffudere animos, cultusque genusque locorum 10
 exquirat Perseus moresque animumque virorum.
 quae simul edocuit, 'nunc, o fortissime' dixit
 'fare, precor' Cepheus 'quanta virtute, quibusque
 artibus abstuleris crinita draconibus ora.'
 tunc heros narrat gelido sub Atlante iacentem 15
 esse locum, solidae tutum munimine molis;
 cuius in introitu geminas habitasse sorores
 Phorcidas, unius partitas luminis usum.
 id se sollerti furtim, dum traditur, astu
 supposita cepisse manu; perque abdita longe 20
 deviaque et silvis horrentia saxa fragosis,
 Gorgoneas tetigisse domos, passimque per agros
 perque vias vidisse hominum simulacra ferarumque
 in silicem ex ipsis visa conversa Medusa;
 se tamen horrendae, clipei quem laeva gerebat 25
 aere percussam, formam aspexisse Medusae;
 cumque gravis somnus colubrasque ipsamque teneret,
 eripuisse caput collo.

XIV. NARCISSUS.

Fons erat inlimis, nitidis argenteus undis ;
 quem neque pastores neque pastae monte capellae
 contigerant aliudve pecus ; quem nulla volucris
 nec fera turbarat nec lapsus ab arbore ramus.
 gramen erat circa, quod proximus umor alebat, 5
 silvaque sole locum passura tepescere nullo.
 hic puer, et studio venandi lassus et aestu,
 procubuit, faciemque loci fontemque secutus.
 dumque bibit, visae correptus imagine formae,
 spem sine corpore amat ; corpus putat esse quod unda est.
 adstupet ipse sibi, vultuque immotus eodem 11
 haeret, ut e Pario formatum marmore signum.
 spectat humi positus geminum, sua lumina, sidus,
 et dignos Baccho, dignos et Apolline crines,
 impubesque genas, et eburnea colla, decusque 15
 oris, et in niveo mixtum candore ruborem ;
 cunctaque miratur, quibus est mirabilis ipse.
 credule, quid frustra simulacra fugacia captas ?
 quod petis est nusquam ; quod amas, avertere, perdes.
 ista re percussae, quam cernis, imaginis umbra est ; 20
 nil habet ista sui ; tecum venitque manetque ;
 tecum discedet, si tu discedere possis.
 non illum Cereris, non illum cura quietis
 abstrahere inde potest ; sed, opaca fusus in herba,
 spectat inexpleto mendacem lumine formam ; 25
 perque oculos perit ipse suos ; paulumque levatus,
 ad circumstantes tendens sua bracchia silvas,
 ‘ ecquis, io silvae, crudelius ’ inquit ‘ amavit ?
 quoque magis doleam, nec nos mare separat ingens,
 nec via, nec montes, nec clausis moenia portis. 30

exigua prohibemur aqua ; minimumque quod obstat.
quisquis es, huc exi ; quid me, puer unice, fallis ?
cumque ego porrexī tibi bracchia, porrigis ultro ;
cum risi, arrides ; lacrimas quoque saepe notavi,
me lacrimante, tuas ; nutu quoque signa remittis ; 35
et, quantum motu formosi suspicor oris,
verba refers aures non pervenientia nostras.

iamque dolor vires adimit, nec tempora vitae
longa meae superant, primoque exstinguor in aevo.
nec mihi mors gravis est, posituro morte dolores.' 40

dixit, et ad faciem rediit male sanus eandem.
dumque dolet, summa vestem deduxit ab ora,
nudaque marmoreis percussit pectora palmis :
pectora traxerunt roseum percussa ruborem,
non aliter quam poma solent, quae, candida parte, 45
parte rubent ; aut ut variis solet uva racemis
ducere purpureum, nondum matura, colorem.

at neque iam color est mixto candore rubori,
nec vigor et vires, et quae modo visa placebant.
ultima vox solitam fuit haec spectantis in undam : 50
'heu, frustra dilecte puer !' totidemque remisit
verba locus ; dictoque 'vale,' 'vale' inquit et Echo.
ille caput viridi fessum summisit in herba ;
lumina mors clausit domini mirantia formam.

tum quoque se, postquam est inferna sede receptus, 55
in Stygia spectabat aqua. planxere sorores
Naiades, et sectos fratri posuere capillos.

iamque rogum quassasque faces feretrumque parabant.
nusquam corpus erat : croceum pro corpore florem
inveniunt, foliis medium cingentibus albis. 60

XV. IPHIGENIA.

Ecce, Paris rapta longum cum coniuge bellum
attulit in patriam; coniurataeque sequuntur
mille rates gentisque simul commune Pelasgae.
nec dilata foret vindicta, nisi aequora saevi
invia fecissent venti, Boeotaeque tellus 5
Aulide piscosa puppes tenuisset ituras.
permanet Aoniis Nereus violentus in undis,
bellaque non transfert; et sunt qui parcere Troiae
Neptunum credant, quia moenia fecerat urbis.
at non Thestorides; nec enim nescitve tacetve 10
sanguine virgineo placandam virginis iram
esse deae. postquam pietatem publica causa,
rexque patrem vicit, castumque datura cruorem,
flentibus ante aram stetit Iphigenia ministris,
victa dea est, nubemque oculis obiecit, et inter 15
officium turbamque sacri vocesque precantum
supposita fertur mutasse Mycenida cerva.
ergo ubi, qua decuit, lenita est caede Diana,
et pariter Phoebes, pariter maris ira recessit,
accipiunt ventos a tergo mille carinae; 20
multaque perpressae, Phrygia potiuntur harena.

XVI. THE FALL OF TROY.

Imposita est sero tandem manus ultima bello.
 Troia simul Priamusque cadunt: Priameïa coniunx
 perdidit infelix hominis post omnia formam,
 externasque novo latratu terruit oras,
 longus in angustum qua clauditur Hellespontus. 5
 Ilion ardebat; neque adhuc consederat ignis;
 exiguumque senis Priami Iovis ara cruorem
 combiberat. tractata comis antistita Phoebi
 non profecturas tendebat ad aethera palmas.
 Dardanidas matres patriorum signa deorum, 10
 dum licet, amplexas, succensaue templa tenentes,
 invidiosa trahunt victores praemia Grai.
 mittitur Astyanax illis de turribus, unde
 pugnantem pro se, proavitaque regna tuentem,
 saepe videre patrem, monstratum a matre, solebat. 15
 iamque viam suadet Boreas, flatuque secundo
 carbasa mota sonant; iubet uti navita ventis.
 'Troia, vale; rapimur' clamant, dant oscula terrae
 Troades, et patriae fumantia tecta relinquunt.
 ultima conscendit classem (miserabile visu) 20
 in mediis Hecube natorum inventa sepulcris.
 prensantem tumulos atque ossibus oscula dantem
 Dulichiae traxere manus.

XVII. PENELOPE TO ULYSSES.

Hanc tua Penelope lento tibi mittit, Ulixē.
 nil mihi rescribas tu tamen: ipse veni.
 Troia iacet certe, Danaïs invisa puellis.
 vix Priamus tanti totaque Troia fuit.
 quando ego non timui graviora pericula veris? 5
 res est solliciti plena timoris amor.
 in te fingebam violentos Troas ituros.
 nomine in Hectoreo pallida semper eram.
 sive quis Antilochum narrabat ab Hectore victum,
 Antilochus nostri causa timoris erat, 10
 denique, quisquis erat castris iugulatus Achivis,
 frigidius glacie pectus amantis erat.
 sed bene consuluit casto deus aequus amorī.
 versa est in cineres sospite Troia viro.
 Argolici rediere duces. altaria fumant; 15
 ponitur ad patrios barbara praeda deos.
 grata ferunt nymphae pro salvis dona maritis:
 illi victa suis Troica fata canunt.
 mirantur iustique senes trepidaeque puellae:
 narrantis coniunx pendet ab ore viri. 20
 atque aliquis posita monstrat fera proelia mensa;
 pingit et exiguo Pergama tota mero:
 'hac ibat Simois, haec est Sigeia tellus,
 hic steterat Priami regia celsa senis.
 illic Aeacides, illic tendebat Ulixes; 25
 hic lacer admissos terruit Hector equos.'
 omnia namque tuo senior, te quaerere misso,
 rettulerat nato Nestor, at ille mihi.
 rettulit et ferro Rhesumque Dolonaque caesos,
 utque sit hic somno proditus, ille dolo. 30

ausus es, o nimium nimiumque oblite tuorum,
 Thracia nocturno tangere castra dolo,
 totque simul mactare viros, adiutus ab uno!
 at bene cautus eras et memor ante mei.
 usque metu micuere sinus, dum victor amicum 35
 dictus es Ismariis isse per agmen equis.
 sed mihi quid prodest vestris disiecta lacertis
 Ilios, et murus quod fuit esse solum,
 si maneo qualis Troia durante manebam,
 virque mihi dempto fine carendus abest? *for ever* 40
 diruta sunt aliis: uni mihi Pergama restant,
 incola captivo quae bove victor arat.
 iam seges est, ubi Troia fuit, resecandaque falce
 luxuriat Phrygio sanguine pinguis humus.
 semisepulta virum curvis feriuntur aratris 45
 ossa. ruinosas occulit herba domos.
 victor abes; nec scire mihi, quae causa morandi,
 aut in quo lateas ferreus orbe, licet.
 quisquis ad haec vertit peregrinam litora puppem,
 ille mihi de te multa rogatus abit; 50
 quamque tibi reddat, si te modo viderit usquam,
 traditur huic digitis charta notata meis.
 nos Pylon, antiqui Neleïa Nestoris arva,
 misimus: incerta est fama remissa Pylo.
 misimus et Sparten: Sparte quoque nescia veri. 55
 quas habitas terras, aut ubi lentus abes?
 utilius starent etiam nunc moenia Phoebi.
 irascor votis heu levis ipsa meis!
 scirem ubi pugnares, et tantum bella timerem,
 et mea cum multis iuncta querella foret. 60
 quid timeam, ignoro. timeo tamen omnia demens,
 et patet in curas area lata meas.

quaecumque aequor habet, quaecumque pericula tellus,
tam longae causas suspicor esse morae.
Dulichii Samiique et quos tulit alta Zacynthos, 65
turba ruunt in me luxuriosa proci;
inque tua regnant, nullis prohibentibus, aula.
viscera nostra, tuae dilacerantur opes.
tres sumus imbelles numero, sine viribus uxor,
Laërtesque senex, Telemachusque puer. 70
ille per insidias paene est mihi nuper ademptus,
dum parat invitis omnibus ire Pylon.
di, precor, hoc iubeant, ut euntibus ordine fatis
ille meos oculos comprimat, ille tuos.
hac faciunt custosque boum longaevaue nutrix, 75
tertius immundae cura fidelis harae.
sed neque Laërtes, ut qui sit inutilis armis,
hostibus in mediis regna tenere potest.
Telemacho veniet, vivat modo, fortior aetas:
nunc erat auxiliis illa tuenda patris. 80
nec mihi sunt vires inimicos pellere tectis.
tu citius venias, portus et ara tuis.
est tibi, sitque, precor, natus, qui mollibus annis
in patrias artes erudiendus erat.
respice Laërten. ut iam sua lumina condas, 85
extremum fati sustinet ille diem.
certe ego, quae fueram te discedente puella,
protinus ut venias, facta videbor anus.

XVIII. THE CYCLOPS.

Quid mihi tunc animi (nisi si timor abstulit omnem
 sensum animumque) fuit, cum vos petere alta relictus
 aequora conspexi? volui inclamare; sed hosti
 prodere me timui. vestrae quoque clamor Ulixis
 paene rati nocuit. vidi, cum monte revulso 5
 immanem scopulum medias permisit in undas.
 vidi iterum, veluti tormenti viribus acta,
 vasta giganteo iaculantem saxa lacerto;
 et, ne deprimeret fluctus ventusve carinam,
 pertimui, iam me non esse oblitus in illa. 10
 ut vero fuga vos a certa morte reduxit,
 ille quidem totam gemebundus obambulat Aetnam;
 praetemptatque manu silvas, et luminis orbus
 rupibus incursat, foedataque bracchia tabo
 in mare protendens, gentem exsecratur Achivam, 15
 atque ait: 'o si quis referat mihi casus Ulixen
 aut aliquem e sociis, in quem mea saeviat ira,
 viscera cuius edam, cuius viventia dextra
 membra mea laniem, cuius mihi sanguis inundet
 guttur, et elisi trepident sub dentibus artus; 20
 quam nullum aut leve sit damnum mihi lucis ademptae!'

haec et plura ferox. me luridus occupat horror
 spectantem vultus etiam nunc caede madentes,
 crudelesque manus, et inanem luminis orbem.

XIX. CIRCE.

Plurima conquesti terris adlabimur illis,
 quas procul hinc cernis. procul est (mihi crede) videnda
 insula visa mihi; tuque, o iustissime Troum,
 nate dea (neque enim finito Marte vocandus
 hostis es, Aenea), moneo, fuge litora Circes. 5
 nos quoque, Circaeο religata in litore pinu,
 Antiphatae memores immansuetique Cyclopi,
 ire negabamus; sed tecta ignota subire
 sorte sumus lecti; sors me fidumque Politen
 Eurylochumque simul nimiumque Elpenora vini 10
 bisque novem socios Circaeα ad moenia misit.

quae simul attigimus, stetimusque in limine tecti,
 mille lupi mixtaeque lupis ursaeque leaeque
 occursum fecere metum. sed nulla timenda,
 nullaque erat nostro factura in corpore vulnus. 15
 quin etiam blandas movere per aëra caudas,
 nostraque adulantes comitant vestigia, donec
 excipiunt famulae, perque atria marmore tecta
 ad dominam ducunt. pulchro sedet illa recessu,
 sublimi solio; pallamque induta nitentem, 20
 insuper aurato circumvelatur amictu.

haec ubi nos vidit, dicta acceptaque salute,
 diffudit vultus, et reddidit omnia votis.
 nec mora, misceri tosti iubet hordea grani,
 mellaque, vimque meri, cum lacte coagula passo, 25
 quique sub hac lateant furtim dulcedine, sucos
 adicit. accipimus sacra data pocula dextra.

quae simul arenti sitientes hausimus ore,
 et tetigit summos virga dea dira capillos,
 (et pudet et referam) saetis horrescere coepi, 30
 nec iam posse loqui; pro verbis edere raucum

murmur, et in terram toto procumbere vultu.
 osque meum sensi pando occallescere rostro,
 colla tumere toris; et qua modo pocula parte
 sumpta mihi fuerant, illa vestigia feci. 35
 cumque eadem passis (tantum medicamina possunt)
 claudor hara. solumque suis caruisse figura
 vidimus Eurylochum; solus data pocula fugit.
 quae nisi vitasset, pecoris pars una manerem
 nunc quoque saetigeri; nec tantae cladis ab illo 40
 certior ad Circen ultor venisset Ulixes.
 pacifer huic dederat florem Cyllenius album;
 moly vocant superi; nigra radice tenetur.
 tutus eo; monitisque simul caelestibus intrat
 ille domum Circes, et ad insidiosa vocatus 45
 pocula, conantem virga mulcere capillos
 reppulit, et stricto pavidam deterruit ense.
 spargimur ignotae sucis melioribus herbae,
 percutimurque caput conversae verbere virgae,
 verbaque dicuntur dictis contraria verbis. 50
 quo magis illa canit, magis hoc tellure levati
 erigimur, saetaeque cadunt, bifidosque relinquit
 rima pedes, redeunt umēri, et subiecta lacertis
 bracchia sunt. flentem flentes amplectimur ipsi,
 haeremusque ducis collo; nec verba locuti 55
 ulla priora sumus quam nos testantia gratos.

XX. HERCULES AND CACUS.

Ecce, boves illuc Erytheïdas applicat heros
 emensus longi claviger orbis iter.
 dumque huic hospitium domus est Tegeaea, vagantur
 incustoditae lata per arva boves.

mane erat: excussus somno Tirynthus actor 5
de numero tauros sentit abesse duos.
nulla videt quaerens taciti vestigia furti:
traxerat aversos Cacus in antra feros,
Cacus, Aventinae timor atque infamia silvae,
non leve finitimis hospitibusque malum. 10
dira viro facies, vires pro corpore, corpus
grande. pater monstri Mulciber huius erat.
proque domo longis spelunca recessibus ingens,
abditā, vix ipsis inveniendā feris.
ora super postes affixaque brachia pendent, 15
squalidaque humanis ossibus albet humus.
servata male parte boum Iove natus abibat:
mugitum rauco furta dedere sono.
'accipio revocamen' ait, vocemque secutus
impia per silvas victor ad antra venit. 20
ille aditum fracti praestruxerat obice montis;
vix iuga movissent quinque bis illud opus.
nititur hic umeris (caelum quoque sederat illis),
et vastum motu collabefactat onus.
quod simul eversum est, fragor aethera terruit ipsum, 25
ictaque subsedit pondere molis humus.
prima movet Cacus collata proelia dextra,
remque ferox saxis stipitibusque gerit.
quis ubi nil agitur, patrias male fortis ad artes
confugit, et flammas ore sonante vomit. 30
quas quotiens proflat, spirare Typhoea credas
et rapidum Aetnaeo fulgur ab igne iaci.
occupat Alcides, adductaque clava trinodis
ter quater adverso sedit in ore viri.
ille cadit, mixtosque vomit cum sanguine fumos, 35
et lato moriens pectore plangit humum.

XXI. ROMULUS AND REMUS.

Contrahere agrestes et moenia ponere utrique
 convenit; ambigitur, moenia ponat uter.
 'nil opus est' dixit 'certamine' Romulus 'ullo.
 magna fides avium est: experiamur aves.'
 res placet. alter adit nemorosi saxa Palati; 5
 alter Aventinum mane cacumen init.
 sex Remus, hic volucres bis sex videt ordine; pacto
 statur; et arbitrium Romulus urbis habet.
 apta dies legitur, qua moenia signet aratro.
 sacra Palis suberant: inde movetur opus. 10
 fossa fit ad solidum; fruges iaciuntur in ima,
 et de vicino terra petita solo.
 fossa repletur humo, plenaque imponitur ara,
 et novus accenso fungitur igne focus.
 inde premens stivam designat moenia sulco; 15
 alba iugum niveo cum bove vacca tulit.
 vox fuit haec regis: 'condenti, Iuppiter, urbem
 et genitor Mavors Vestaque mater, ades!
 quosque pium est adhibere deos, advertite cuncti:
 auspicibus vobis hoc mihi surgat opus. 20
 longa sit huic aetas dominaeque potentia terrae,
 sitque sub hac oriens occiduusque dies.'
 ille precabatur: tonitru dedit omina laevo
 Iuppiter, et laevo fulmina missa polo.
 augurio laeti iaciunt fundamina cives, 25
 et novus exiguo tempore murus erat.
 hoc Celer urget opus, quem Romulus ipse vocarat,
 'sint,' que 'Celer, curae' dixerat 'ista tuae;
 neve quis aut muros aut factam vomere fossam
 transeat; audentem talia dede neci.' 30

XXII. THE SACRED SHIELD.

Mollis erat tellus rorata mane pruina :
 ante sui populus limina regis adest.
 prodit, et in solio medius consedit acerno.
 innumeri circa stantque silentque viri.
 ortus erat summo tantummodo margine Phoebus : 5
 sollicitae mentes speque metuque pavent.
 constitit, atque caput niveo velatus amictu
 iam bene dis notas sustulit ille manus,
 atque ita 'tempus adest promissi muneris' inquit :
 'pollicitam dictis, Iuppiter, adde fidem.' 10
 dum loquitur, totum iam sol emoverat orbem,
 et gravis aetherio venit ab axe fragor.
 ter tonuit sine nube deus, tria fulgura misit.
 credite dicenti : mira, sed acta, loquor.
 a media caelum regione dehiscere coepit ; 15
 summisere oculos cum duce turba suo.
 ecce, levi scutum versatum leniter aura
 decidit. a populo clamor ad astra venit.
 tollit humo munus caesa prius ille iuvenca,
 quae dederat nulli colla premenda iugo ; 20
 atque ancile vocat, quod ab omni parte recisum est,
 quaque notes oculis, angulus omnis abest.
 tum, memor imperii sortem consistere in illo,
 consilium multae calliditatis init.
 plura iubet fieri simili caelata figura, 25
 error ut ante oculos insidiantis eat.

XXIII. GABII.

Ultima Tarquinius Romanae gentis habebat
regna, vir iniustus, fortis ad arma tamen.
ceperat hic alias, alias everterat urbes,
et Gabios turpi fecerat arte suos.
namque trium minimus, proles manifesta Superbi, 5
in medios hostes nocte silente venit.
nudarant gladios: 'occidite' dixit 'inermem!
hoc cupiant fratres, Tarquiniusque pater,
qui mea crudeli laceravit verbere terga.'
dicere ut hoc posset, verbera passus erat. 10
luna fuit: spectant iuvenem, gladiosque recondunt;
tergaque, deducta veste, notata vident.
flent quoque, et ut secum tueatur bella precantur.
callidus ignaris adnuit ille viris.
iamque potens misso genitorem appellat amico, 15
perdendi Gabios quod sibi monstret iter.
hortus odoratis suberat cultissimus herbis,
sectus humum rivo lene sonantis aquae.
illic Tarquinius mandata latentia nati
accipit, et virga lilia summa metit. 20
nuntius ut rediit, decussaue lilia dixit,
filius 'agnosco iussa parentis' ait.
nec mora, principibus caesis ex urbe Gabina,
traduntur ducibus moenia nuda suis.

XXIV. THE FABII.

Haec fuit illa dies, in qua Veientibus armis
 ter centum Fabii ter cecidere duo.
 una domus vires et onus suscepit urbis;
 sumunt gentiles arma professa manus.
 egreditur castris miles generosus ab isdem, 5
 e quis dux fieri quilibet aptus erat.
 Carmentis portae dextro est via proxima Iano.
 ire per hanc noli, quisquis es: omen habet.
 ut celeri passu Cremeram tetigere rapacem,
 (turbidus hibernis ille fluebat aquis) 10
 castra loco ponunt. dstrictis ensibus ipsi
 Tyrrenum valido Marte per agmen eunt;
 non aliter quam cum Libyca de caute leones
 invadunt sparsos lata per arva greges.
 diffugiunt hostes, inhonestaque vulnera tergo 15
 accipiunt; Tusco sanguine terra rubet.
 sic iterum, sic saepe cadunt. ubi vincere aperte
 non datur, insidias armaeque tecta parant.
 campus erat: campi claudebant ultima colles
 silvaeque montanas oculere apta feras. 20
 in medio paucos armentaque rara relinquunt;
 cetera virgultis abdita turba latet.
 ecce, velut torrens undis pluvialibus auctus
 aut nive, quae Zephyro victa tepente fluit,
 per sata perque vias fertur, nec, ut ante solebat, 25
 riparum clausas margine finit aquas;
 sic Fabii vallem latis discursibus implent,
 quodque vident sternunt; nec metus alter inest.
 quo ruitis, generosa domus? male creditis hosti.
 simplex nobilitas, perfida tela cave. 30

fraude perit virtus : in apertos undique campos
 prosiliunt hostes, et latus omne tenent.
 quid faciant pauci contra tot milia fortes?
 quidve, quod in misero tempore restet, adest?
 sicut aper, longe silvis Laurentibus actus, 35
 fulmineo celeres dissipat ore canes,
 mox tamen ipse perit ; sic non moriuntur inulti,
 vulneraque alterna dantque feruntque manu.
 una dies Fabios ad bellum miserat omnes :
 ad bellum missos perdidit una dies. 40
 ut tamen Herculeae superessent semina gentis,
 credibile est ipsos consuluisse deos.
 nam puer impubes, et adhuc non utilis armis,
 unus de Fabia gente relictus erat ;
 scilicet ut posses olim tu, Maxime, nasci, 45
 cui res cunctando restituenda foret.

XXV. AN EPILOGUE.

Iamque opus exegi, quod nec Iovis ira nec ignis
 nec poterit ferrum nec edax abolere vetustas.
 cum volet, illa dies, quae nil nisi corporis huius
 ius habet, incerti spatium mihi finiat aevi :
 parte tamen meliore mei super alta perennis 5
 astra ferar, nomenque erit indelebile nostrum.
 quaque patet domitis Romana potentia terris,
 ore legar populi, perque omnia saecula fama,
 si quid habent veri vatum praesagia, vivam.

NOTES.

I. THE GOLDEN AGE.

1. **aurea prima sata est aetas**, 'the Golden Age was the first to spring up.' The Golden Age was the childhood of the world, when a happy innocence was supreme. It was followed by the Silver, Bronze, and Iron Ages in succession. These showed a gradual falling away from primeval simplicity. During the Iron Age the most heinous sins invaded human life, the love of money being found to be the root of all evil.

2. **vindice nullo**, 'with no avenger,' i.e. 'with no one to punish' or 'with no judge'; see D 2 (*h*).

sponte sua, 'of its own free will'; see D. 2 (*f*).

3. **nondum caesa—descenderat**, 'not yet had the pine-tree felled come down from its own mountains.'

suis, emphatic, in strong antithesis to the following words, 'to visit a foreign land.' In poetry *orbis* not unfrequently has the sense of 'land.'

4. **montibus—undas**. Here there is a contrast between the solid mountains and the flowing sea.

liquidas, properly 'clear-flowing.'

pinus. The poet Catullus speaks of his yacht as 'erewhile a leafy wood,' and Horace tells a ship that it is 'a pine-tree, noble daughter of the forest.' Our passage is full of poetry.

5. **praecipites**, 'deep.'

6. **sine militis usu**, 'without need of soldiery.' For the collective sense of *miles* cf. xxiv. 5 *miles generosus* of the Fabii.

7. **mollia securae—otia gentes**. Notice this arrangement of words, which is common in Latin poetry,—adjective with adjective and substantive with substantive; cf. line 17. This kind of verse is called the 'Golden line.' Cf. Dryden, 'that which they call *Golden*, or two substantives and two adjectives, with a verb betwixt them to keep the peace.'

securae, 'free from care' rather than 'secure.'

8. **ipsa quoque immunis**, 'earth herself also free from task-work.' Earth is regarded as a living creature 'keeping holiday' and 'not wounded by any plough-shares.'

9. **per se**, 'of herself,' emphasises the idea already conveyed in the first part of the sentence.

10. **contentique—creatis**, 'and satisfied with food grown under no constraint.'

cibis. See D. 2 (*a*).

nullo cogente, *lit.* 'with no one compelling'; cf. *vindice nullo* (1).

11. **arbuteos fetus—fraga**, 'arbuté fruit and strawberries of the mountain,' i.e. Alpine strawberries.

12. **Iovis arbore**. The oak was sacred to Jupiter on account of its strength and beauty.

14. **mulcebant Zephyri**, a beautiful thought. The West-winds are looked upon as 'stroking' the flowers with their warm breath.

16. **flumina lactis**. See B. 3.

iam—iam, 'at one time...at another.'

lactis—mella. It is 'a land flowing with milk and honey.'

II. THE DELUGE.

1. **dicta Iovis**. Jupiter has been telling the assembly of the gods about the sins of the Iron Age, and of his resolve to punish mankind by utter destruction. Most impious of all was Lycaon, King of Arcadia.

laudant—adiciunt—implent. Notice the very frequent use of the vivid historic present in Latin poetry.

alii—alii, 'some...others.'

stimulos—adiciunt, 'apply goads to his fury (*lit.* to him raging).'

2. **partes assensibus implent**, 'fulfil their parts by mere assent,' i.e. not by set speeches.

3. **est tamen—omnibus**, 'still the loss of the human race is a sorrow to them all.'

iactura, properly 'throwing overboard,' hence 'loss'; cf. the phrases *iactura temporis* and *iactura dignitatis*.

dolori, strictly 'for sorrow,' i.e. 'tending to sorrow'; see C. 6.

4. **quæ sit—terras?** The gods ask Jupiter three questions, which are (in direct speech)—(*a*) 'what will be the appearance of the earth when bereft of mortals?'—(*b*) 'who will then bring incense to our

altars?'—(c) 'dost thou intend to hand over the earth for wild beasts to ravage?'

6. **feris—populandas.** See H. 1.

7. **sibi—curae.** We must understand *dicit* out of *vetat*,—'for, he says, all else will be his care.' The construction is the same as that of *est iactura dolori omnibus* above.

8. **superum**, genitive plural; cf. *divum* 'of gods.'

9. **dissimilem populo.** See C. 1 (e).

origine mira, 'of wondrous birth'; see D. 2 (g). He is alluding to the new race raised by Deucalion and his wife Pyrrha, who, on account of their piety, were the only mortals saved from the Deluge. Bidden by an oracle to throw behind them 'the bones of their mother earth,' they rightly interpreted this to mean stones. The stones, thus thrown, softened and grew into human beings, who repopled the earth.

10. **Aeoliis**, 'of Aeolus' (god of the winds). His vast caverns, where he kept the winds, were in the Aeolian isles, now the islands of Lipari, north of Sicily.

Aquilonem. Aquilo, the North Wind, is shut up, because he would clear the sky of rain-clouds.

11. **et—nubes**, 'and all the blasts that chase away the clouds spread over (the sky).'

12. **Notum.** Notus is the South Wind, bringing rain in Greece and Italy.

madidis—alis, 'with dripping wings,'—a simple instance of the sociative use of the ablative. Note that the insertion of the preposition *cum* is not necessary.

13. **tectus—vultum**, 'having his face covered,'—the reflexive use of the passive; see A. 1 (f). As a simple instance of the reflexive use of the passive, cf. Ovid, *planguntur matres* 'the mothers beat their breasts.'

14. **canis fuit unda capillis.** See D. 1 (a). Note that *unda* is often a general term for 'water.'

15. **fronte sedent nebulae.** See D. 3 (a).

sinus, 'the folds of his robe,' 'his raiment.'

16. **utque—pressit**, 'and when with mighty hand he has squeezed the thunder-clouds that hover all around.'

18. **nuntia Iunonis.** In the *Iliad*, Iris is especially the messenger of Zeus and Hera.

varios induta colores, reflexive again,—*lit.* 'having got varied hues put on her.' See A. 1 (e).

19. **Iris**, in Greek poetry, is not only the beautiful Rainbow-

goddess, bright messenger of the gods; but also a dread portent heralding war and storms. So here 'she gathers up the waters and brings nourishment for the clouds.'

20. **deplorata colonis.** See C. 5.

21. **vota**, 'the objects of their prayers,' 'their hopes.' Cf. *matura vota coloni* 'the farmer's ripe hopes' (Ovid).

iacent, often, as here, in a strong sense,—'lie prostrate.'

longi labor anni. See B. 2.

irritus, part of the predicate,—'all in vain.'

22. **caelo contenta.** See D. 2 (*d*).

suo, i.e. 'his province.'

23. **caeruleus frater**, i.e. Neptune, god of seas, lakes, and rivers, who has the colour of his dominions. This fine passage from Keats' *Endymion* illustrates several things in our piece:—

King of the stormy sea!

Brother of Jove, and co-inheritor
Of elements! Eternally before
Thee the waves awful bow. Fast, stubborn rock,
At thy fear'd trident shrinking, doth unlock
Its deep foundations, hissing into foam.
All mountain-rivers lost in the wide home
Of thy capacious bosom ever flow.
Thou frownest, and old Aeolus thy foe
Skulks to his cavern, 'mid the gruff complaint
Of all his rebel tempests. Dark clouds faint
When, from thy diadem, a silver gleam
Slants over blue dominion.

auxiliaribus undis. The Lord of the Sea brings his waves as auxiliary troops to help his brother.

24. **tyranni**, 'lord,' not 'tyrant.'

25. **non est hortamine—utendum.** See D. 2 (*d*) and H. 1.

27. **sic opus est**, 'so it needs must be,' *lit.* 'so there is work (to be done).'

aperite—habenas, 'open wide your dwellings, and, with barriers removed, give rein entirely to your streams.' *domos* answers to the *carceres* in the amphitheatre, from which the chariots started.

mole remota. See D. 2 (*h*).

29. **hi redeunt**, 'the rivers return to their homes.'

fontibus ora relaxant, 'release the mouths of their springs.' For the possessive use of the dative see C. 4.

31. *ipse*, 'their lord,' an idiomatic use; cf. *ipse dixit* 'the master has spoken.'

34. *satis*. Cf. xxiv. 25 *per sata*.

35. *cumque suis*—*penetralia sacris*, 'and the shrines with their sacred things,' i.e. especially images of the gods.

suis. *suis* is sometimes found referring to a word other than the subject of the sentence, when no ambiguity is thus caused. See note on vi. 41 and cf. Livy, *suis flammis delete Fidenas*.

38. *pressae*, 'submerged.'

40. *deerant*—*ponto*, *lit.* 'shores were wanting to the sea.'

41. *occupat hic collem*, 'one rushes up a hill.'

cumba sedet. See D. 3 (a).

42. *ducit remos*, 'plies oars.'

ararat, for *araverat*.

45. *si fors tulit*, 'if so it has chanced.'

46. *subiecta*—*carinae*, 'bent keels grate upon vineyards underneath.'

50. *Nereïdes*, sea-nymphs, daughters of the sea-god Nereus.

51. *incursant ramis*. See C. 1 (d).

agitata—*pulsant*, 'often strike the shaking tree-trunks.' The verbs *incurso* and *pulso* are both frequentative.

53. *nec vires fulminis apro*, 'nor does his strength as of a thunderbolt profit the wild-boar.' In Latin poetry the thunderbolt is the emblem of resistless might. Thus the Scipios are called *fulmina belli* and *fulmina nostri imperii*. This metaphor is specially used of the wild-boar's tusks. Ovid has elsewhere *fulmen habent acres in aduncis dentibus apri*; and Phaedrus *fulminei dentes*, also of the wild-boar. Cf. note on xxiv. 36 *aper*—*fulmineo ore*.

fulminis. For this use of the genitive see B. 2.

54. *ablato*, 'carried off (by the waters).'

55. *quaesitis terris*—*lassatis alis*. See D. 2 (h).

ubi sistere detur, 'where it may be granted to rest.' See F. 7.

57. *tumulos*, 'mounds,' 'hills,' not 'tombs.'

immensa licentia, 'boundless presumption,'—a fine expression.

58. *novi*, often in a strong sense, 'strange,' 'unfelt before.'

59. *maxima pars*, i.e. of the inhabitants.

60. *quibus unda*—*victu*, 'those, whom the wave has spared, their long fasts subdue with lack of food.'

* * Teachers will find a most interesting treatment of Deluge stories in Driver's *Genesis*, pp. 99—108.

III. PHAETHON: (1) HIS BOLD REQUEST.

1. **finierat monitus.** Phoebus, the Sun-god, had promised his son Phaethon (i.e. *Shining one*) any boon he liked to ask. Phaethon requested the privilege of driving the chariot of the Sun through the heavens for a single day. Then Phoebus repented heartily of his promise, and warned his boy of the dangers that awaited him. 'I will give thee thy heart's desire,' he cried, 'but make a wiser choice!'

ille, Phaëthon.

2. **currus**, objective genitive; see B. 5.

3. **qua licuit cunctatus**, 'delaying *as far as* (*lit.* by what way) he might.' Ovid has elsewhere *qua licet et possum* 'as far as I may and can.' For *qua (via)* 'by what way' see D. 3 (b).

4. **Vulcania munera, currus**, 'the chariot, gift of Vulcan (Lord of Fire).' Note Ovid's fondness (1) for plural substantives instead of singular, often for the metre's sake, (2) for apposition.

6. **radiorum argenteus ordo**, 'the array of spokes was of silver.'

7. **ex ordine.** Our idiom is '*in* order.'

8. **clara—Phoebo**, 'flashed back brilliant lights with the reflection of the Sun-god's glory.'

10. **vigil**, part of the predicate,—'all alert,' with *patefecit*.

11. **purpureas—fores**, 'the crimson portals.'

plena rosarum, i.e. 'rose-red,' 'roseate.' The standing epithet of the Dawn in Homer is 'rosy-fingered.' Keats speaks of 'the rosy veils mantling the East.'

rosarum. See B. 5.

12. **quarum agmina cogit—exit**, 'of which the Morning Star (*lit.* *Light-bringer*) brings up the rear, and is the last to quit his post in the heavens.' Notice the military metaphors.

13. **caeli statione.** See B. 2.

14. **quem petere—vidit**, 'and when he saw him (Lucifer) making for the earth, and the heavens growing red.' Note that *mundus* sometimes means 'the heavens,' sometimes 'the universe,' but not 'the world' or 'the earth' in the best Latin.

15. **extremae—lunae**, 'of the moon at its last.'

16. **Titan**, 'the Titan' or 'Giant,' another name for the Sun-god. **iungere—imperat**, a poetical construction.

Horis. The Hours are goddesses who act as attendants on the Sun-god and keepers of the gates of Heaven.

18. **ambrosiae**, the food of the gods, which sustains their immortal life.

praesepebus altis. See D. 1 (a).

19. **adduntque sonantia frena**, 'and put in the rattling bits.'

20. **ora**. See note on line 4. This use is very common in the case of parts of the body.

21. **rapidae—flammae**, 'made his face enduring of consuming flame.' *rapidus* is a strong epithet, denoting 'hurrying,' 'rushing,' 'fierce.'

flammae—luctus (22). For these genitives see B. 5.

24. **his saltem**, 'these, if no others.'

27. **nec preme**, i.e. 'do not drive the chariot too low.'

molire, 'speed it with effort.'

29. **inferius**. Supply *degressus* from *egressus* above,—'descending too low thou wilt burn the earth.'

medio. See D. 3 (a).

IV. PHAETHON: (2) HIS DISASTER.

1. **occupat—currum**, 'he springs on to the light car'; cf. ii. 41 *occupat hic collem*.

2. **statque super**, in the commanding attitude of 'the Charioteer,' the famous bronze statue found at Delphi.

3. **invito**, because he feared a catastrophe.

4. **nec quod**, 'nor such as the horses of the Sun could feel.' For the subjunctive *possent* see F. 5.

6. **labant**, 'are unsteady'; cf. xii. 90.

iusto sine pondere, 'without proper ballast.' For *iustus* in the sense of 'proper,' 'regular' cf. *iustum proelium* 'a fair fight,' *iustum iter* 'a regular day's march.'

7. **onere—vacuus**. See D. 1 (b).

8. **tritum—spatium**, 'the beaten track.'

9. **quo prius, ordine**, 'in their old orderly fashion.' With *quo prius* supply *currebant*. For *ordine* see D. 2 (f).

10. **nec**, depending on *scit* in the next line.

qua, lit. 'by what way,' means 'how' in this line, 'where' in the next.

11. **nec, si sciat, imperet illis**, 'nor, if he knew, could he control them.' Strictly an impossible condition requires a past tense. But in vivid passages like this one, an impossible condition is for the

moment treated as possible. Moreover, notice that here six historic presents and two vivid subjunctive presents have immediately preceded.

13. **penitus penitusque**, 'far, far below.' The repetition heightens the pathos; cf. xvii. 31 *nimum nimumque*.

14. **subito**, adjective, not adverb.

15. **suntque—obortae**, 'and so fierce a light made darkness fall upon his eyes.' Cf. Milton, 'dark from excess of light.'

16. **mallet**. See F. 2.

17. **quid faciat?** 'What is he to do?' Here we have a vivid deliberative subjunctive; see F. 1. The ordinary Latin would be *quid faceret?* 'What was he to do?'

multum caeli. See B. 7.

18. **animo—utrumque**, 'in his mind's eye he measures the course past and that to come.'

19. **quidque agat**, vivid again,—'knowing not what he is to do.'

21. **vario**, 'spangled,' i.e. with the stars.

22. **simulacra ferarum**, alluding to the names of various constellations.

23. **mentis inops**. See B. 5.

24. **quae—tergo**, 'and as soon as they have felt the first touch of those slackened reins upon their back.'

25. **nullo inhibente**, 'with none to hold them in.'

26. **qua—hac**. See D. 3 (b).

impetus egit, 'impulse led.'

27. **sine lege**, 'without control,' also used by Ovid in another metaphorical way *sparsi sine lege capilli*.

28. **per avia**, 'through pathless tracts'; cf. xiii. 21 *per abdita deviaque*.

V. PHAETHON: (3) HIS PUNISHMENT.

1. **ut quaeque altissima, tellus**, a cumbrous expression,—*lit.* 'the land, according as each land is highest,'—i.e. all the highest parts of the earth are scorched up first.

2. **fissa—ademptis**, 'split asunder, it opens clefts, and dries up for lack of moisture.'

4. **materiam—damno**, 'the dry corn-crop provides fuel for its own ruin.' For *damno* see C. 6.

6. **cumque suis—terrās**. See note on ii. 35.

8. **fugit**, 'has fled,'—vivid perfect.

in extremum—orbem, 'to the extremity of the world.'

9. **occuluit—latet**, 'and has hid his head (or his source), which is even now concealed.' Ovid is playing in a puerile way with two senses of the word *caput*.

10. **pulverulenta vacant**, 'keep dusty holiday.' For the predicative use of the adjective cf. *petit arduus* in line 18.

11. **Tartara**, the infernal regions, neuter plural, rendered in English by the masculine singular name *Tartarus*.

rimis, 'by way of clefts'; see D. 3 (b).

12. **infernum cum coniuge regem**, i.e. Pluto and Proserpine; see Story vi.

13. **sicca—erat**, 'what was but lately sea is now a dry sandy plain.'

14. **quos—augent**, 'mountains, erst covered by deep sea, now stand out, and add to the number of the scattered Cyclades.' The Cyclades, a group of islands in the Aegean sea, were so called because they lay 'in a circle' round Delos, the most renowned of them.

16. **ipsum**, i.e. Phoebus.

17. **nisi opem—gravi**, 'that, unless he renders aid, all things will perish by a grievous doom.'

nisi—ferat. See F. 7; and note the vivid present.

18. **interitura**. Supply *esse*.

summam—arcem, 'soars aloft to the topmost height (of Olympus).'

21. **quas posset—inducere**, 'such as he could bring over the earth'; see F. 5.

23. **dextra—ab aure**. The thunderbolt is aimed like a spear.

24. **pariter—expulit**, 'at one stroke hurled him from life and from the chariot-wheels.' *rotae* is sometimes used for the chariot itself,—'part for whole.' So Ovid has *croceis invecta rotis Aurora*.

25. **saevis—ignes**, 'with his cruel fires quelled the fires (of Phaethon).'

26. **saltu in contraria facto**, 'prancing in opposite directions.' Cf. Virgil, *vocant in contraria curae*.

28. **temone—axis**, 'the axle-tree torn from the pole.'

29. **in hac—parte**, simply 'on this side,' 'here,' answering to *illic*.

30. **laceri vestigia currus**, 'the fragments of the mangled car,' i.e. of its body, as opposed to the other parts.

31. **at—in praeceps**, 'meanwhile Phaethon, with flame making havoc of his ruddy locks, is thrown headlong.'

35. **procul a patria.** The Palace of the Sun is in the East, and Phaethon falls in North Italy.

diverso—orbe, 'in a far off land.' In poetry *orbis* often means 'land,' 'country.'

36. **Eridanus,** Greek name for the river Padus or Po.

37. **Naiades Hesperiae,** 'Hesperian Water-nymphs,' i.e. belonging to the Western land, Italy.

trifida flamma, 'the three-forked flame' of lightning.

fumantia, repeated,—'*still* smoking.' Cf. xvi. 19.

38. **corpora.** Cf. *ora* in line 36, and see note on iii. 20.

carmine, 'with an epitaph.'

40. **quem si non tenuit—ausis,** a fine verse,—'and if he controlled it not, yet it was from a great enterprise he fell.'

VI. PROSERPINE.

I, a maiden, dwelt
With dread Demeter on the lovely plains
Of sunny Sicily. There day by day
I sported with the maiden goddesses
In virgin freedom. Budding age made gay
Our lightsome feet, and on the flowery slopes
We wandered daily, gathering flowers to weave
In careless garlands for our locks, and passed
The days in innocent gladness. LEWIS MORRIS.

2. **Trinacris,** Greek feminine adjective, agreeing with *terra*, means 'three-pointed,' an old name of Sicily.

positu—loci, 'shape of the island.'

3. **Cereri.** Ceres is an old Italian goddess of agriculture, answering to the Greek Demeter; who is the *Mater dolorosa* of Greek mythology, mourning for her lost child. This aspect of the goddess is beautifully represented in the 'Demeter of Cnidus' in the British Museum.

4. **Henna,** a town in the middle of Sicily.

culto fertilis—solo. See D. 2 (*h*).

5. **Arethusa,** a water-nymph. There was a celebrated fountain of this name near Syracuse. According to the story, a nymph of Greece, pursued by the River-god Alpheus, fled to Sicily. But Alpheus flowed on under the sea, and so united himself with his love:—

And now from their fountains
 In Enna's mountains,
 Down from one vale where the morning basks,
 Like friends once parted
 Grown single-hearted,

They ply their watery tasks. SHELLEY, *Arethusa*.

6. *dea flava*, as goddess of the ripe corn.
7. *filia*, Proserpine, whose Greek name was Persephone.
- ut erat*, 'just as she was,' 'at random'; cf. xii. 6.
- comitata puellis*, the simplest instance of the sociative use of the ablative; see D. 2 (e).
9. *valle sub umbrosa*, 'deep in a shady valley.'
12. *flore*, collective use; cf. line 33.
13. *simul aspexit*, 'as soon as she saw.' *simul ac* is more usual in this sense.
16. *sedulitate*, causal. See D. 2 (b).
17. *haec—haec—illa*, 'one—one—another.'
18. *sinus*, 'folds' of her dress. Cf. ii. 15.
19. *huic sunt violaria curae*. See C. 6.
21. *tenes*, 'thou dost enthrall'; cf. vii. 2 *carmine tenebat aquas*.
22. *pars*, 'some,' quite naturally takes a plural verb.
- meliloton*. *melilotos* is a species of sweet-smelling trefoil, with a yellow flower.
24. *ipsa*, 'Proserpine herself.'
25. *carpendi studio*. See H. 2.
- longius itur*, 'they go further afield.' For the Latin love of impersonal expressions cf. xxi. 1—8.
26. *casu*. See D. 2 (f).
27. *patruus*, i.e. Pluto or Dis (31), god of the Underworld, brother of Proserpine's father Jupiter.
28. *caeruleis*, strictly 'dark-blue,' hence often 'dark,' 'sable,' an epithet in poetry of cloud, night, death, and the ferry-boat of Charon. So here Pluto's horses have the colour of his dominions. Cf. ii. 23.
30. *abscideratque*. Note the transposition of *que*, which is frequent in Elegiacs.
31. *Diti*, dative of Dis; see above.
33. *at*, 'meanwhile.'
- chorus—ministrae*. For the apposition see note on iii. 4.
34. *ad tua dona*, 'to take thy gifts,' i.e. the flowers.
35. *clamata*, 'when called for,' rare use of passive of intransitive verb; cf. xxii. 1 *rorata*.

37. **venerat Hennam.** See A. 3.

38. **me miseram!** See A. 1 (c).

39. **mentis inops.** See B. 5.

quales—comis, 'in such guise as we are wont to hear that Thracian Bacchanals rush with dishevelled tresses.'

41. **sua mater.** See note on ii. 35 and cf. Ovid, *sunt sua sacra deae* and *aquas sua ripa coerces*.

42. **fetus—suos,** 'its young'; see note on iii. 4.

43. **cursu fertur.** See D. 2 (f).

44. **a campis incipit.** Our idiom is 'begins *with* thy plains'; cf. x. 8 *a minima coeptas*.

45. **nacta est,** 'she lighted on.'

48. **amissum—Ityn.** See A. 6.

ales, i.e. Philomela (turned into a nightingale), who ever bewails her son Itys, whom she killed by mistake.

49. **per vices,** 'by turns.' The preposition *per* is frequently used in a modal sense.

Persephone. For the caesura see Introduction, p. xxi.

50. **alternis,** 'alternately'; understand *vicibus*.

52. **perit,** 'dies away.'

VII. ARION.

1. **quod mare—quae tellus?** The adjectival form (*qui, quae, quod*) of the interrogative is generally used when it agrees with a substantive.

Ariona. Arion was a Greek poet and musician, belonging to the island of Lesbos.

3. **lupus est a voce retentus.** The poets, chiefly Ovid, sometimes use *a* and *ab* with the ablative where the simple ablative is the ordinary use. Here we might say that *voce* is really personal, or that *a voce* means 'by force of the voice.'

5. **saepe canes.** Isaiah xi. 6—9 furnishes a striking parallel to this passage.

7. **Palladis alite.** The owl is the favourite bird of Pallas Athene (the Roman Minerva).

cornix. Ovid elsewhere speaks of the crow as 'hateful to Minerva.'

9. **Cynthia,** i.e. Diana (Greek Artemis). She and her brother Apollo were born on Mount Cynthus in Delos.

fertur—obstupuisse, 'is said to have been spell-bound'; see G. 5.

10. **tamquam fraternis,** 'as if they were her brother's'; for Apollo was god of music.

11. **Siculas**, 'of Sicily.'

12. **Ausonis**, feminine adjective. *Ausonia* was an old name of Italy.

13. **domum**, i.e. Methymna in Lesbos. He had been on a visit to the Greek colonies in Magna Graecia, i.e. Sicily and South Italy.

14. **ita quaesitas arte**, 'thus gained by his art.'

15. **forsitan** (*fors sit an*) usually takes the subjunctive; cf. xii. 67.

16. **nave tua**. See D. 1 (c).

17. **destricto ense—armata manu** (18). See D. 2 (h).

18. **cetera—turba**, 'the rest of the crew.' The crew were Corinthians. On his deliverance Arion hastened to Corinth, and convicted them of their crime.

conscia, 'in the secret,' 'conspiring.'

19. **quid tibi cum gladio?** Supply *est*. For *tibi* see C. 1 (c).

rege. The poet addresses the helmsman.

20. **arma**, a general word for 'implements.' The sailor's duty is to handle the ship's tackling, not the weapons of war.

digitis—tenenda tuis. See C. 5.

21. **metu vacuus**. See D. 1 (b).

22. **liceat—lyra**, 'let me take my lyre and repeat a few (old tunes).'

23. **coronam**, 'wreath,' not 'crown.'

24. **quae possit—decere**, 'such as can become'; see F. 5.

crines—tuos. Phoebus Apollo in his capacity of 'Leader of the Muses' is represented as wreathed in ancient art.

25. **pallam**, the long sweeping robe worn by musicians.

Tyrio—murice. The purple dye of Tyre was made from the *murex*, a shell-fish.

bis tinctam. The best cloth was twice dipped in Tyrian purple.

26. **suos**, emphatic,—'its well-known sounds.'

28. **traiectus tempora**, 'having had its temples pierced.' For this reflexive use of the passive see A. 1 (f), and note on ii. 13.

cantat, alluding to the idea that 'swans sing sweet before they die.' Cf. Tennyson's *Dying Swan* :—

But anon her awful jubilant voice,
With a music strange and manifold.
Flow'd forth on a carol free and bold.

29. **ornatus**, not 'adorned,' but 'fully equipped' as a musician (as described above).

31. **fide maius**, in apposition to the sentence,—'a thing surpassing belief.'

tergo—recurvo, ablative of description; see D. 2 (*g*).

32. novo, 'strange,' a favourite use of the adjective; cf. ii. 58.

33. pretiumque vehendi cantat, 'sings the fare for his passage' (due to the dolphin), just as we speak of a man 'working his passage across the Atlantic.' For this use of the accusative see A. 6.

35. astris, 'among the stars'; see D. 3 (*a*).

VIII. NIOBE.

1. Niobe, daughter of Tantalus, was wife of Amphion, king of Thebes. Proud of her numerous offspring of seven sons and seven daughters, she dared to compare herself to Latona, mother of only two children, Apollo and Artemis; and she discouraged the worship of Latona at Thebes. To punish her presumption, Apollo and Artemis slew with their arrows all Niobe's children in the palace of their parents.

quantum—distabat ab illa. Virgil has *quantum mutatus ab illo Hectore*. For *quantum* see A. 6. The first *Niobe* is nominative, the second ablative.

2. Latois—aris, 'from the altars of Latona.'

submoverat, 'had moved on,' like a *licitor* or policeman.

4. invidiosa suis, 'an object of envy to her friends.'

miseranda vel hosti, 'an object of pity even to a foe'; see C. 5.

5. corporibus gelidis, of her seven sons.

ordine nullo, 'not in due order,' from the eldest to the youngest; cf. xvii. 73.

7. a quibus, 'and from them.'

8. pascere, reflexive, 'feed thyself.'

10. efferor—vinco. Note the elaborate order of words, according to the figure *chiasmus*, i.e. in the form of the Greek letter χ (*chi*):

<i>efferor</i>	χ	<i>exsulta</i>
<i>triumpha</i>		<i>vinco</i>

The antithesis is thus strongly brought out, especially as in the two previous lines the words are arranged in their normal order:

<i>pascere</i>	<i>dolore</i>
<i>pascere</i>	<i>luctu</i>

For a very simple instance of *chiasmus* see xxiv. 39:

<i>una dies</i>	χ	<i>miserat</i>
<i>perdidit</i>		<i>una dies</i>

See also Introduction, p. xxv.

effero, 'I am carried out to burial,' i.e. 'I am as good as dead and buried' in the death of my sons; cf. the metaphorical use of *sepultus* in xii. 58. For a simple use of *effero* cf. Livy, *Agrippa moritur: extulit cum plebs*. Livy also has the metaphorical use, *meo funere elata res publica est*. In the ordinary texts of Ovid our passage has been badly treated.

11. **miseræ—vinco**, 'more survives to me in my wretchedness than to thee in thy bliss; even after all these deaths I am conqueror.' Niobe still has her seven daughters.

15. **malo est audax**, 'she is emboldened by her woe'; see D 2 (b).
cum vestibis atris. See D. 2 (e).

17. **viscere**, 'in her flesh.' The word is rare in the singular. Ovid has, *de putri viscere nascuntur apes*. We have the plural in the sense of 'flesh' in xii. 66, xviii. 18.

tela. For the plural see iii. 4, x. 47, and xi. 1.

18. **imposito—ore**, 'fainted in death with lips laid upon a brother's.'

20. **duplicata—est**, 'was bowed down by an unseen stroke.'

21. **haec—illa**, 'another—another.'

22. **videres**. See F. 2.

24. **toto corpore—tota veste**. The poet is evidently thinking of one of the 'Niobe groups' of sculpture, e.g. that of Niobe and her youngest daughter, now at Florence.

27. **pro qua rogat occidit**, 'she for whom her mother prays falls dead.'

29. **deriguit malis**, 'she was frozen by her woes.'

33. **in patriam**, i.e. to Lydia, where was Sipylus, the home of her father Tantalus.

fixa cacumine montis. Two old Greek writers certainly saw what they call the 'Niobe,' i.e. a natural rock on Mount Sipylus. But Prof. Ramsay holds that the rock generally known as 'Niobe,' but which he calls Cybele, does not correspond to their descriptions, and that the real Niobe rock is still hidden in the lonely mountains.

34. **lacrimas marmora manant**, 'the marble blocks flow with tears.' For the accusative cf. Horace, *manare poetica mella*, and see A. 6.

IX. ORPHEUS AND EURYDICE.

1. **exitus auspicio gravior**, 'the issue was more grievous than the omen.' Ovid has just been describing the wedding of Orpheus, the renowned Thracian minstrel, and Eurydice. Hymen, the god of marriage, did indeed attend the ceremony in his saffron robe. But all the omens were unpropitious.

2. **Naiadum**. The Naiads were water-nymphs, of whom Eurydice was one.

turba comitata, the simplest instance of the sociative use of the ablative; cf. vi. 7.

4. **quam satis—deflevit**, 'and when he had lamented her enough to the upper air.'

Rhodopeius—vates, 'the bard of Rhodope,'—a mountain range in Thrace; see line 59. The epithet means no more than 'Thracian,' *part for whole*, a prevailing feature in the geography of Roman poets.

5. **ne non temptaret et umbras**, 'that he might not fail to make trial of the Shades also'; see F. 4.

6. **Styga**, accusative of Styx, the chief river of the Underworld.

Taenaria porta, 'by the gate of Taenarus.' For the ablative see D. 3 (b). On the promontory of Taenarus, the southerly point of Peloponnese (now Cape Matapan), was a cave said to be an entrance to the infernal regions.

7. **perque leves—sepulcro**, 'and through the shadowy tribes and the phantoms that have passed through burial'; cf. xxi. 14 *fungitur igne focus*.

8. **Persephonen**. See Story vi.

9. **umbrarum dominum**, Pluto or Dis; cf. vi. 31.

nervis, i.e. of his lyre.

ad carmina, 'to accompany his singing.' The story of the influence of Orpheus' music over nature is a favourite theme of poets, e.g. Shakespeare, *Henry VIII.* :

Orpheus with his lute made trees

And the mountain-tops that freeze

Bow themselves when he did sing.

10. **o positi—mundi**, 'oh powers of the world placed beneath the earth.' Note that *mundus* generally means either 'universe' or 'heavens.'

11. **quidquid mortale creatur**, 'all we of mortal birth,' *lit.* 'whatever of us is born mortal.' The neuter is idiomatic, and the plural verb is a 'sense construction.' The normal Latin would be

quicumque mortales creamur. For the neuter cf. xxiv. 28 *quodque vident sternunt*, and Horace, *deorum quidquid in caelo regit*.

12. **falsi—oris**, 'dropping the evasions of a deceitful tongue.'

13. **vera loqui**. See A. 6.

14. **Tartara**. See v. II.

nec uti—monstri, 'nor that I might bind the three throats of the Medusa-like monster shaggy with snakes,' i.e. the three-headed dog Cerberus, who guarded the entrance to the nether world, and who had snakes for hair.

15. **Medusaei**, i.e. terrible as the Gorgon-head of Medusa, afterwards cut off by the hero Perseus; see xiii. 22—28.

17. **crescentes abstulit annos**, 'robbed her of her growing years.'

18. **posse pati volui**, 'I wished for power to endure.'

19. **sed vos—timoris**, 'but you, I pray you by these regions full of terror.'

ego, thrown in between the preposition and its accusative for emphasis; cf. xii. 55 *per ego ipsa pericula iuro*.

plena timoris. See B. 5.

20. **Chaos hoc ingens**, i.e. as waste as the primeval Chaos, the unformed universe, *rudis indigestaque moles* as Ovid describes it.

vastique silentia regni, 'and the silences of this desolate realm.' *vastus* often means 'waste' rather than 'vast.'

21. **Eurydices—fata**, 'weave again the destiny of Eurydice finished in haste,'—an echo of the idea that the Three Fates spin the threads of human destinies.

22. **omnia debentur vobis**, 'all things are due to you,' i.e. 'come to you at the last'; cf. Horace, *debemur morti nos nostraque*.

paulumque morati, 'and after a brief delay'; see A. 5.

23. **serius aut citius**, not adverbs really, but accusatives of extent, with *properamus*; see A. 6. Similarly *primum* (35) and *iterum* (50) are adverbial accusatives. Cf. note on xiv. 28 *crudelius amavit*.

25. **humani generis—tenetis**, 'ye hold the longest reign over the human race.' We have a precisely similar objective genitive in xxiii. 1 *Romanae gentis habebat regna*.

26. **cum iustos—annos**, 'when in fulness of time she has completed her full tale of years.' For *iustus* in the sense of 'regular' see iv. 6 *iusto sine pondere*.

27. **iuris erit vestri**, 'will be under your power,'—possessive genitive; see B. 1. Cf. the legal phrase *homo sui iuris* 'an independent person.'

pro munere poscimus usum, 'it is not a free gift, but a loan that we ask.' This looks like an echo of Lucretius' words, 'Life is given to no one by formal conveyance, but to all for use.' *usus* again is a legal term,—in full *usus et fructus* 'use and enjoyment.'

28. **certum est—mihi**, 'it is my fixed resolve to refuse to return,'—a good instance of the so-called 'dative of the agent'; see C. 5.

30. **talia dicentem—flebant**. See A. 1 (b).

ad verba. Cf. *ad carmina* (9). Orpheus sang his prayer to Pluto and Proserpine; hence its enchanting influence on the Underworld.

31. **nec Tantalus—refugam**, 'nor did Tantalus catch at his run-away draught.' Having divulged the secrets of the gods, Tantalus had, as his punishment, to stand in the nether world in sight of food and water, which he could never grasp. Hence our word *tantalize*.

32. **stupuitque Ixionis orbis**, 'and Ixion's wheel was awed into stillness.' For ingratitude to Jupiter, Ixion king of the Lapithae was chained to an ever-revolving wheel.

33. **nec carpere—volucres**, 'and the birds (i.e. two vultures) ceased to peck at the liver (of Tityos)'—a giant who had offered insult to Latona, and whose body covered nine acres in the nether world.

urnisque vacarunt Belides, 'and the descendants of Belus had respite from their pitchers.' Danaus, son of Belus, had 50 daughters, 49 of whom murdered their husbands. The guilty Danaides had in Hades to pour water for ever through leaking vessels.

34. **Sisyphæ**. Sisyphus, son of Aeolus Lord of the Winds, was founder and king of Corinth. He turned a wonderful cleverness to evil purposes. In the world below he had to roll up-hill a huge marble block, which always rolled down again, when it reached the top.

36. **Eumenidum**. The Furies, or Avenging deities, were called Eumenides or 'kind goddesses,'—a euphemism, because people dreaded to call these awful powers by their real name. The music of Orpheus could melt even them to tears.

37. **sustinet—negare**, 'has the heart to refuse his prayer.'

ima, 'the lowest parts,' 'the nether world.' Cf. iv. 28 *aviz*, xi. 24 *sublimia*, xiii. 21 *devia*.

38. **recentes**, 'newly come.' Elsewhere Ovid has *animæ recentes*.

39. **inter**. Note the unusual place of the preposition.

de vulnere tardo, 'slow from her wound,' i.e. the snake-bite. This is an unusual sense of the preposition *de*, except in the phrases *multis de causis*, *gravi de causa*, and the like.

40. **hanc simul et legem**, 'this condition also withal.'

41. **ne flectat**, dependent prohibitive; see F. 7. Note that the vivid present subjunctive is the natural sequence after the historic present *accipit*.

donec—exierit valles. For the 'sense construction' of the accusative after *exeo* 'escape' see A. 1 (b), and cf. Virgil's *vim viribus exit, corpore tela exit*, and *erumpere nubem*.

Avernas. Lake Avernus near Cumae in Italy was one of the fabled entrances to the Underworld. So here the 'gorges of Avernus' are the last stage of the upward journey.

42. **aut irrita dona futura, oratio obliqua**; supply *esse* with *futura*, and also a verb of 'saying.' Translate: 'or else, they said, their gift would be null and void.'

dona. Cf. *regna* (25), and see note on iii. 4.

43. **carpitur**. *carpo* means 'pluck,' 'graze on,' 'take bit by bit'; cf. *carpsere iecur* (33). So here *carpitur* means 'is taken slowly'; for the path is *acclivis* 'up-hill.'

45. **telluris margine summae**, 'from the edge of earth's surface.'

46. **hic**, i.e. Orpheus, answered by *illa*.

ne deficeret metuens, 'fearing she might fail him'; see F. 4.

avidus videndi. See H. 2.

47. **amans**, part of the predicate,—'he looked back lover-like';—a beautiful touch.

relapsa est, 'glided back'; for she is still a mere ghost, unless she reaches the world above.

50. **quidquam quæsta**. See A. 6.

51. **quid—amatam?** 'for of what could she complain save his love for her?'

quereretur. See F. 2.

se—amatam. For this participial construction cf. xxiii. 21 *decussa lilia* 'the striking down of the lilies.'

52. **quod—acciperet**, 'of a kind that he could scarce hear'; see F. 5.

53. **revoluta—eodem est**, 'she was brought back to the place whence she came.'

54. **orantem**, 'him praying.'

transire, i.e. the river Styx.

55. **portitor**, 'the ferryman,' Charon.

septem—diebus. See D. 3 (a).

56. **Cereris—munere**, i.e. bread; cf. vi. 6 *dea flava* and xiv. 23 *Cereris cura*.

58. **Erebi.** *Erebus*, from a Greek word denoting 'darkness,' is a general name for the nether world.

59. **Aquilonibus**, instrumental. Though *Aquilo* is often a person in Latin poetry, this is not always so; hence the preposition *a* is not necessary; cf. xii. 20.

Haemum. Haemus is a mountain range to the north of Thrace, now the Great Balkan. Rhodope is part of the Haemus range.

X. DAEDALUS AND ICARUS.

1. **Daedalus** (from a Greek word meaning 'cunning workman') was the great mythical inventor, especially of Athenian and Cretan art. He was worshipped by artists' guilds in Greece. It is said that he was the first to make statues with open eyes, and feet and arms as if in motion. He is also spoken of as a great architect and the inventor of many implements.

Creten longumque—exilium, hendiadys, 'long exile in Crete.' He was detained by king Minos, whom he had offended. According to one story, he was exiled from Athens for the murder of his nephew Perdix, which in Ovid's order of events comes later (Story xi.). Some said that he made the Cretan Labyrinth, and that he and Icarus were themselves confined in it, because he had given the clue to Ariadne (Story xii.).

2. **solī natalis**, i.e. Athens.

3. **clausus erat pelago**, because Minos had an all-powerful navy. Till lately Minos was looked upon as quite a fabulous monarch. But now the wonderful discoveries of Dr Arthur Evans at Cnossus have made the Minoan dynasty almost historical, with an omnipotent naval supremacy in the Aegean sea.

terras—patet, 'though the king may bar land and waves, yet surely heaven is open.'

4. **illac** (*illa + ce*), 'by that way'; see D. 3 (*b*).

5. **omnia possideat**, 'though he holds all else,' *lit.* 'let him hold...' For the concessive subjunctive see F. 3.

7. **naturamque novat**, 'and changes his nature,'—*pennis non homini datis* as Horace says. The expression *naturam novare* is a strong one. In prose *res novare* means 'to make a revolution.'

8. **a minima—sequente**, 'beginning with the smallest feather, a shorter following a long one.' Ovid is stating in the briefest manner that the shortest feather is innermost, and each leans towards its longer neighbour.

9. **ut clivo crevisse putes**, 'so that one would think they had grown on a slope.' The second person of the subjunctive in a general sense is very common; cf. xxii. 22 *quaque notes*.

quondam, here 'at times,' 'sometimes.'

10. **disparibus—avenis**, 'increases gradually with stalks of varying length' (seven in number). Ovid has elsewhere *dispar septenis fistula cannis*. He is describing Pan-pipes.

11. **medias—imas**. Supply *pennas* from line 7, and translate: 'he fastens the feathers at the middle with thread, at the bottom with pieces of wax.' Note the plural *ceris*.

13. **veras—aves**, a condensed expression for 'real wings of birds.' **una stabat**, 'was standing at his side.'

14. **sua—pericla**, 'that he was handling things perilous to himself.'

15. **modo—modo**, 'at one time...at another.'

17. **mollibat**, for *molliebat*.

lusuque—opus, a fine piece of pathos; cf. lines 28, 29.

18. **manus ultima**, 'the finishing touch'; cf. xvi. 1.

19. **geminas—aura**, 'the craftsman poised his own body on his pair of wings, and floated in the air beaten thereby.'

21. **instruit**, not 'instructs,' but 'equips,' 'prepares,' first with advice, then with wings. Virgil has *socios instruit armis*. Cf. xiii. 7. **que** belongs to *ait*.

medio limite curras, 'course through the air by a middle path.'

22. **ne si—ibis**, 'for fear that, if thou fliest too low...'

23. **ignis**, i.e. of the sun.

24. **inter utrumque vola**, 'fly between the one and the other'; cf. iii. 29 *medio tutissimus ibis*.

nec te spectare Booten, i.e. 'Don't steer by the stars as sailors do, but follow your father's lead.'

Booten. Bootes or Arctophylax (Bear-keeper) is a constellation in which Arcturus is the brightest star.

25. **Helicen**. Helice is the Great Bear.

Orionis ensem. Orion, a mythical hunter of gigantic size and great beauty, was turned into a constellation, 'the glory of our Northern skies,' with his starry scabbard and belt.

26. **me duce**. See D. 2 (e).

volandi, objective genitive,—'about flying'; see H. 2.

28. **inter opus monitusque**, 'while he worked and warned.' For the caesura of this and the three next lines see Introduction, p. xxi.

30. *repetenda*. See H. 1.

31. *comiti timet*, 'fears for his comrade'; see C. 1 (a).

velut ales. Cf. Keats, *Endymion* :—

Does yonder thrush,
Schooling its half-fledged little ones to brush
About the dewy forest, whisper tales?

33. *erudit artes*. See A. 7.

37. *quique—deos*, 'and he thought that these who could traverse the upper air must be gods.'

38. *Iunonia*, 'sacred to Juno,' who had a celebrated temple in the island of Samos.

39. *fuerant—relictæ*, 'had already been left behind.' This fact is emphasised by the use of the 'double-loaded pluperfect,' as it has been called. Cf. xix. 35.

Delos—Paros, selected to represent the Cyclades generally, through which they would pass in their flight over the Aegean from Crete towards Miletus. The next line shows that Daedalus is making for Miletus, in spite of his desire to reach his native Athens (line 2).

40. *Lebinthus—Calymne*, two of the islands called Sporades ('Scattered isles') between the Cyclades and Crete.

dextra, nominative, as is clear from the quantity.

fecunda melle, 'rich in honey'; see D. 2 (d).

43. *rapidi*, often in a very strong sense,—'rushing,' 'fierce,' 'consuming.'

44. *odoratas*. The heat brings out the smell of the wax.

pennarum vincula. Ovid is very fond of apposition like this; cf. iii. 4.

ceras. For the plural cf. line 11.

45. *tabuerant*, contrasted with the historic presents, denotes suddenness.

nudos, 'bare' of feathers.

46. *remigio*, 'the oarage' of his wings. Virgil has *remigium alarum*.

non ullas percipit auras, 'does not catch any breezes.' He cannot 'grip' the air. Ovid, describing the scene elsewhere, writes, *nec tenues ventos brachia mota tenent*.

47. *ora*. Ovid is very fond of such plurals, partly no doubt for metrical reasons; cf. xi. 1 *corpora*.

patrium—nomen, 'the name father.'

48. *nomen*, i.e. the Icarian sea, round the island of Icaria, one of the Sporades.

49. **nec iam pater**, corrective, 'and indeed no more a father.' Cf. *fit avis, nec se caelo Iovique credit* 'however he does not trust' (Ovid).

51. **dicebat**, 'he kept on saying,' as opposed to *dixit* in the previous line and *aspexit* in this line,—'as he was crying *Icarus*, he suddenly saw the feathers in the sea.'

53. **tellus**, i.e. the island mentioned above.

XI. PERDIX.

1. **hunc**, Daedalus.

nati, Icarus, whose death has been described in the last Story.

corpora. For the plural see note on x. 47, and cf. line 21.

2. **elice**, 'ditch,' 'trench,' a necessary correction for the MSS. reading *ilice* 'holm-oak.' For the partridge is not arboreal in its habits, and Ovid expressly tells us so in this passage (21—24).

perdix, the bird into which Perdix, the nephew of Daedalus, has been transformed. Note that the bird *perdix* is feminine, according to rule.

3. **plausit pennis**, 'flapped with its wings'; see D. 2 (a).

gaudia, because of the misfortune of Daedalus.

4. **unica tunc volucris**, 'then the only bird of its kind.' Cf. Milton's 'that sole bird,' of the phoenix.

5. **longum tibi—crimen**, 'a lasting reproach to thee, Daedalus.'

6. **namque—suam**, 'for to Daedalus his own sister had given her child (Perdix) to be taught.'

tradiderat—docendam. See H. 1.

7. **natalibus—senis**, *lit.* 'a lad of twice six birthdays spent'; see D. 2 (g). Ovid has *octonis iterum natalibus actis*, i.e. 16, of Acis the lover of Galatea.

8. **animi ad praecepta capacis**, 'with a mind apt for learning'; see B. 6. It is curious to find the ablative and genitive constructions, denoting description, combined in this passage.

9. **ille etiam**. He not only had a receptive mind, but he was also good at original research.

medio—exemplum, 'he took as a model the bones he had observed in the middle of a fish.'

11. **perpetuos dentes**, 'a row of teeth.' The word *perpetuus* means 'continuous,' 'unbroken,' not 'perpetual.' So we have *perpetuum agmen*, *perpetuus dies*, and *perpetuum tergum bovis*.

12. **primus—vinxit**, 'he was also the first to fasten from one joint two iron arms,' i.e. to make a pair of compasses.

13. **aequali—illis**, 'these standing apart by an unvarying distance.' For the ablative of measure see D. 2 (c).

14. **staret**, 'stand fixed.'

duceret orbem, 'describe a circle.'

15. **Daedalus invidit**, as himself the prince of inventors.

arce Minervae, i.e. the Acropolis of Athens, under the special protection of Pallas Athene, whose Roman name was Minerva.

16. **lapsum mentitus**, 'falsely alleging that he had slept.'

17. **ingeniis**, 'clever minds.' Pallas was the goddess of learning, skill, invention, etc.

excepit—avemque reddidit, 'caught him and turned him into a bird.'

18. **medio in aere**. The transformation took place during his fall.

19. **vigor—abiit**, 'the force of his mind once so quick passed into his wings and feet.'

20. **quod et ante**, 'even what it was before.'

22. **cacumine**, 'tree-top.'

24. **antiqui**, often 'former' as here, a natural meaning of the word, as it is derived from *ante*.

sublimia. For the use of the neuter plural adjective in a substantival sense cf. ix. 37 *ima*, xiii. 21 *devia*.

XII. ARIADNE TO THESEUS.

Ariadne, the daughter of Minos and Pasiphaë, fell in love with Theseus when he came from Athens to Crete to kill the Minotaur (her brother, half man, half bull). She gave him a clue of yarn, to help him to find his way back to the light of day, after slaying the monster in the Labyrinth. She then fled away with him. In the Isle of Naxos the slumbering Ariadne is deserted by Theseus. Waking up, she is on the brink of despair, when Bacchus comes and raises her to the dignity of a god's wife. She is granted immortality, and her bridal gift, a crown, is set among the stars [Seyffert].

1. **vitrea**, 'glittering like glass.'

2. **tectae fronde**, 'still sheltered by the foliage,' i.e. before they have begun to fly about.

4. **viduo**, i.e. deserted by Theseus.

5. **adductis**, 'drawn up,' i.e. to the shoulder for the stroke.

6. **ut erat**, 'just as it was'; cf. vi. 7.

rapta coma est, 'I tore my hair.'

7. **si quid—cernam**, '(to see) if I can descry anything.'

8. **quod videant oculi**, 'for eyes to see'; see F. 5.

9. **utroque**, adverb, 'in either direction.'

11. **toto clamanti litore**, 'to me calling over all the shore'; see D. 3 (a).

13. **ego te**. Supply *vocabam*.

16. **hinc—aquis**, 'from this there overhangs a rock eaten away beneath by moaning waters.'

18. **metior**, simply 'I scan.'

19. **crudelibus**, predicative, '—I found even the winds cruel.'

20. **Noto**, here instrumental, not looked on as a personal agent; cf. ix. 59 *pulsum Aquilonibus*.

21. **aut tantum—putaram**, 'or simply because I had fancied I saw.'

23. **excitor illo**, 'I am aroused (to action) by that agony.'

25. **revertere**, imperative passive with reflexive sense, '—return'; cf. xiv. 19 *avertere*.

26. **numerus suum**, 'its full number (or crew)'; for Ariadne has been left behind. So Cicero has, *si suum numerum naves haberent*.

27. **haec ego**. See A. 1 (d).

quod—replebam, 'what was wanting in strength of voice I made up by beating of breast.'

28. **verbera cum verbis**. For the play on words cf. *mora mortis* (64).

29. **ut saltem—manus**, 'that at least thou mightest be able to see, my hands thrown up gave signals far and wide.'

31. **velamina**, plural for singular; cf. iii. 4.

imposui—virgae. See C. 2.

32. **scilicet oblitos**, 'those who *must* have forgotten me' (so I tried to think). This is the force of *scilicet*. Really they had abandoned her.

admonitura, 'to remind.' The future participle often denotes purpose.

mei. See B. 5.

33. **oculis**. See C. 1 (b).

tum denique, 'then and not till then.' Generally *tum demum* is used in this sense.

34. **torpuerant—genae**, 'my tender eye-balls had till now been frozen by misery.' For this sense of *genae* cf. Ovid, *patiar lumen abire genis*.

35. **quid potius—fierent?** 'what ought these eyes to have done rather than weep for Ariadne' (*me* emphatic)? For the past deliberative subjunctive cf. Ovid, *sed tu quid faceres?* See F. 1.

me fierent. See A. 1 (b).

38. **qualis—deo**, 'like a Bacchanal inspired by the god of Thebes (Bacchus).' Ogyges was an ancient king of Thebes. Bacchus is connected with Thebes through his mother Semele, daughter of Cadmus.

41. **quo sola ferar?** 'whither am I to betake me all forlorn?'

43. **nusquam.** Supply *est*.

45. **finge**, 'imagine,' 'suppose.'

46. **quid sequar?** 'what am I to make for?'

48. **ut—Aeolus**, 'though I glide..., and though Aeolus restrains the winds.' See F. 3. For *Aeolus* see ii. 10.

49. **centum digesta per urbes**, 'separated into a hundred cities.' Cf. line 84. Each Cretan city was an independent community.

50. **puero Iovi**, because, according to the story, Jupiter was born in Crete. In another place Ovid calls it *Iovis insula*.

cognita Iovi—regnata parenti (51). See C. 5.

52. **nomina cara.** For the apposition cf. iii. 4.

53. **ne—morerere.** See F. 4.

victor, i.e. by the slaying of the Minotaur.

tecto—recurvo, 'in the winding building,' i.e. the Labyrinth. It is quite possible that the great palace, which Dr Evans has unearthed, is itself the Labyrinth; cf. *saxea tecta* (84).

54. **quae regerent passus**, 'to guide thy steps'; see F. 4.

55. **per ego ipsa pericula iuro.** Cf. ix. 19.

57. **et non sum—tua**, 'and yet I am not thine.'

si modo—sepulta viri, 'if, that is, a woman can be said to live, when as good as buried by the treachery of a perjured lord.' For the metaphor cf. Ovid, *mea fama sepulta est*.

59. **qua fratrem.** Understand *mactaveras*.

fratrem, i.e. the Minotaur.

mactasses, 'you ought to have slain,' 'would that you had slain!' See F. 1.

60. **esset—fides**, '(in that case) the pledge you had given would have been cancelled by my death.' Note that the two co-ordinate sentences (in 59, 60) form what is, in effect, one conditional sentence.

61. **recordor**, here 'I go over in mind,' generally 'I remember.'

62. **ulla relictā**, 'any woman thus deserted.'

64. **minus poenae.** See B. 7.

65. **hac—illac.** See D. 3 (b).
66. **qui lanient—viscera,** 'to rend my flesh'; cf. viii. 17.
67. **forsitan—alat.** Contrast vii. 15 *forsitan timebas.*
68. **Dia,** an ancient name of Naxos.
69. **dicuntur—expellere.** See G. 5.
expellere, 'cast out' (upon the shore).
70. **gladios.** Some assign to this word the rare meaning of 'sword-fish.' But the context shows that Ariadne is thinking of the swords of human beings.
71. **tantum—captiva,** 'only may I not be bound as a captive.'
72. **neve—manu,** 'and may I not spin huge tasks (of wool) with slavish hand,'—a common way of employing captive women.
pensa, strictly 'tasks weighed out.'
73. **cui mater filia Phoebi,** i.e. Pasiphaë.
75. **non—miror si,** 'I do not wonder *that...*'
76. **belua,** the Minotaur.
78. **ut te non tegeres,** 'even though thou didst not protect thyself (by armour).'
- pectore tutus eras,** 'thou wert rendered safe by thine hard heart.'
80. **illic—habes,** 'there (in thy breast) thou hast Theseus fit to conquer flints.' See G. 5.
81. **ibis Cecropios portus,** 'thou wilt go to the havens of Cecrops,' i.e. to the Peiraeus, Cecrops being the first king of Athens, called after him Cecropia. For the accusative see A. 3, and cf. Virgil, *devenere locos.*
patria, 'in thy native city.'
82. **cum steteris—tuæ,** i.e. 'when thou shalt stand triumphant on the Acropolis.'
83. **et bene narraris,** 'and shalt finely describe.'
- taurique virique,** 'of him, half man, half bull.'
84. **sectaque—vias,** 'and the passages of rock hewn in doubtful windings.' For the modal use of *per* cf. line 49 and xvii. 71 *per insidias.*
85. **narrato,** imperative.
86. **non ego—tuis,** 'Ariadne must not be stolen from among thy glories,'—said in bitter irony.
87. **di facerent—tuos,** two co-ordinate sentences exactly parallel to those in lines 59, 60,—'the gods ought to have made thee see me...; (if so), my sad shape would have moved thee.'
89. **impulsae—Aquilonibus.** Cf. line 20.

ut impulsae segetes. Cf. Tennyson, *Princess* :

And I sat down and wrote
In such a hand as when a field of corn
Bows all its ears before the roaring East.

90. **littera—labat**, 'each letter (of the alphabet) sprawls' (as I write it in this epistle).

XIII. PERSEUS.

1. **Andromeden**, Greek accusative. Andromeda was the beautiful daughter of Cepheus and Cassiope, king and queen of the Ethiopians. To save the people from the wrath of the God of the Sea, Andromeda was chained to a rock on the shore to be the prey of a terrible sea-monster.

tanti praemia facti. The hero Perseus appears on the scene, and, when the sea-monster is about to attack Andromeda, he slays it by the aid of his hat of darkness, his sandals of swiftness, and his sword of sharpness. As a reward the princess is given to him in marriage. The many adventures of Perseus will be found narrated with great beauty in Kingsley's *Heroes*. The rescue of Andromeda has been a favourite subject with artists, e.g. Titian (in the Wallace collection), Leighton, and Burne-Jones.

2. **indotata**, 'without a dowry' (*dos*). The King and Queen had promised him their kingdom as a dowry. But Perseus is content with Andromeda only. Accordingly note that *Andromeden et praemia* is a hendiadys, meaning 'Andromeda as a prize.'

rapit, 'carries off.' This word represents the primitive idea of marriage, according to which the bride is carried off from her mother's arms. Perseus took Andromeda to his home, the little island of Seriphus, one of the Cyclades.

Hymenaeus, or Hymen, god of marriage. In ancient art he is represented as a beautiful winged youth, taller and more serious than Eros, carrying in his hand a bridal torch and veil.

Amor, i.e. Eros or Cupid.

3. **praecutiunt**, 'shake before them' in the procession.

7. **instructa**. See note on x. 21.

8. **Cepheni proceres**, 'the Cephonian (i.e. Ethiopian) nobles.'

9. **epulis functi**. See D. 2 (*d*). Our colloquial 'having done their duty by the feast' helps to explain the construction.

munere Bacchi, 'the gift of the Wine-god'; cf. ix. 56 *Cereris sine munere*.

10. **diffudere animos**, 'opened (or gladdened) their hearts.' *diffundo* is the opposite of *contraho*. Cf. xix. 53 *diffudit vultus*.

cultusque genusque locorum, 'the nature and tillage of the country.' English prefers the logical order.

11. **moresque animumque virorum**, 'the character and temper of the people.' Perseus, finding himself among a dark-skinned and unknown people, is anxious to know all about them.

12. **quae simul edocuit**, 'and as soon as the king had told him these.' For *simul*=*simul ac* cf. vi. 13.

14. **abstuleris—ora**, 'thou didst bear away the head with tresses of snakes,' i.e. the head of the Gorgon Medusa, as described below.

15. **gelido sub Atlante**. On Perseus' coming, the giant Atlas, who dwells on the top of the mountain that bears his name, and supports the heavens, is still a human being. On the return journey, the hero changes him into stone by a sight of the Gorgon's head, at his own desire. 'When you come back,' said the giant, 'with the head of Medusa, you shall show me the beautiful horror, that I may lose my feeling and become a stone for ever; for it is weary labour for me to hold the heavens and the earth apart' [K.].

16. **locum**, i.e. 'the Unshapen Land,' as Kingsley calls it.

solidae—molis, 'protected by massive ramparts,' i.e. of the mountain chain.

17. **cuius in introitu**. The relative here does not introduce a subordinate clause, but a main sentence of *oratio obliqua*:—'and at its entrance, he said, there dwelt.'

geminas—sorores, three in number.

18. **Phorcidas**, the Graeae (cleverly called the 'Grey Sisters' by Kingsley), daughters of the sea-god Phorcus, son of Neptune,—old hags who lived by the shore of the freezing sea.

19. **dum traditur**, 'while it was being passed on.' Note that *dum* with present indicative may be retained in *oratio obliqua*, even in prose.

20. **supposita cepisse manu**. 'Then he stepped close to them, and watched till they passed the eye from hand to hand. And as they groped about between themselves, he held out his hand gently, till one of them put the eye into it, fancying it was the hand of the sister. Then he sprang back and laughed, and cried: *Cruel and proud old women, I have your eye; and I will throw it into the sea, unless you tell me the path to the Gorgons, and swear to me that you tell me right*' [K.].

21—28. For the wonderful alliteration see Introduction, p. xxvii.

23. **ferarumque**. For the scansion see Introduction, p. xviii.

24. *in silicem*—*Medusa*, 'turned from their old selves into hard stone at the sight of Medusa.'

25. *se tamen*. Pallas Athene, his protector, had told Perseus that, if he looked at Medusa in the mirror of his shield, the terrible vision would have no effect upon him.

laeva, 'his left arm,' strictly 'left hand.'

gerebat. The indicative in subordinate clauses of *oratio obliqua* is rare in poetry and very rare in prose, except in the construction exemplified in line 19.

26. *aere repercussam*, 'reflected by the bronze'; cf. iii. 8 *repercusso Phoebō*, xiv. 20 *repercussae imaginis*.

27. *gravis somnus*. 'And he saw the three Gorgons sleeping, as huge as elephants. He knew that they could not see him, because the hat of darkness hid him; and yet he trembled as he sank down near them; so terrible were those brazen claws' [K.].

colubras. Cf. *crinita draconibus* (15).

28. *eripuisse caput collo*. Perseus' escape from the two sisters of the slain Medusa is finely told in *The Heroes*:—'On they rushed sweeping and flapping like eagles; and Perseus' blood ran cold for all his courage; and he cried, *Bear me well now, brave sandals, for the hounds of death are at my heels!* And well the brave sandals bore him, aloft through cloud and sunshine, across the shoreless sea; and fast followed the hounds of Death, as the roar of their wings came down the wind. But the roar came down fainter and fainter; for the sandals were too swift even for Gorgons; and by nightfall they were far behind, two black specks in the southern sky, till the sun sank and he saw them no more.'

XIV. NARCISSUS.

1. *fons*, not 'fountain,' but 'pool' (fed by a spring).

nitidis argenteus undis, 'silvery with gleaming ripples.' See D. 2 (*h*).

2. *monte*. See D. 3 (*a*).

4. *turbarat*, for *turbaverat*.

5. *proximus umor*, 'the moisture hard by,' i.e. of the pool.

6. *silva—nullo*, 'a forest that will not suffer the spot to grow hot under any (i.e. the fiercest) sun.' For *nullo sole* see D. 2 (*h*).

7. *hic puer*, 'here a boy,' i.e. Narcissus.

studio venandi, 'by love of the chase'; see H. 2.

8. **faciem—secutus**, 'attracted by the beauty of the spot and by the pool.'

10. **spem sine corpore amat**, 'sets his affections on a mere hope without substance,' i.e. the hope that the beautiful vision in the water will be his playmate in the woods.

11. **adstupet ipse sibi**, 'he is amazed at his own self'; see C. 1 (*d*).
vultu—haeret, 'remains fixed in the same gaze'; see D. 3 (*a*).

12. **Pario**. The island of Paros was famous for its marble; see x. 39.

13. **humi positus**. See E. 1.

geminum, sua lumina, sidus, 'his own eyes, twin stars.' See Introduction, p. xxv.

14. **Baccho—Apolline**. Both gods are often represented with luxuriant hair in ancient art. For the construction see D. 3 (*c*).

15. **colla**. See note on iii. 4, and cf. *simulacra* (18) and *pectora* (43).

17. **cuncta—ipse**, 'admires all the beauties for which he himself is admirable.' For *quibus* see D. 2 (*b*).

19. **quod amas, avertere, perdes**, really a conditional sentence,—*'turn away, and thou wilt destroy the object of thy love.'* Ovid has *effuge rivalem: vinces* 'flee from a rival, and thou wilt conquer,' and also *quod male fers, adsuesce, feras bene*, an exact parallel to our passage.

avertere, imperative passive, with reflexive meaning; cf. xii. 25 *revertere*.

20. **ista**, attracted into the gender of *umbra*. Translate:—*'that which thou seest is the mere semblance of a reflected picture.'* Cicero has the phrase, *umbra et imago civilatis*.

21. **nil—sui**, 'nothing of its own'; see B. 7.

22. **tecum discedet—possis**, an uncommon and noteworthy type of conditional sentence,—*'if you could depart, it will depart with you.'* Cf. Virgil, *si fata aspera rumpas, tu Marcellus eris* ('will certainly be'). An unconditional prophecy is thus substituted for a conditional statement.

23. **Cereris—cura**, 'care for (the gift of) Ceres,' i.e. bread; cf. ix. 56 *Cereris sine munere*.

24. **opaca fusus in herba**, 'throwing himself on the shady grass,'—reflexive use of the passive again; cf. *positus* (13) and *levatus* (26).

26. **perque oculos perit ipse suos**, 'and his own eyes cause his ruin.'

paulumque levatus, 'and raising himself a little'; see A. 6.

28. **ecquis—amavit**? 'has any one had a love more cruel?' See A. 6.

29. **quo magis doleam**, 'that I may be pained the more'; see F. 4.

31. **minimum quod obstat**, 'our barrier is the smallest.'

34. **notavi**, 'I have noticed'; cf. xi. 9.

36. **quantum—suspikor**, 'as far as I surmise'; see A. 6.

37. **aures non pervenientia nostras**, a bold use of the accusative denoting 'goal of motion'; see A. 3.

39. **primo—in aevo**, 'in the flower of my age.'

40. **nec mihi—dolores**, 'nor is death grievous in my eyes, for therein I shall lay aside my pains.'

mihi. See C. 3.

41. **ad faciem rediit—eandem**, 'he turned round to the face as before.' He had changed his position to address the trees of the forest.

male sanus. In such expressions *male* 'scarcely,' 'imperfectly,' has really a negative sense; cf. Virgil *male numen amicum* 'an unfriendly power,' Horace *male parens asellus* 'a stubborn little donkey.'

42. **summa—deduxit ab ora**, 'he drew his raiment all the way down from its topmost border.' The primary meaning of *ora* is 'edge,' 'border.' So in Virgil it is used for the 'rim' of a shield.

43. **marmoreis**, 'white as marble.'

percussit pectora palmis. Notice the alliteration. The sound, suited to the sense, punctuates the repeated blows.

44. **pectora—ruborem**, 'his breast, when struck, took on it a rosy red.'

45. **candida parte, parte rubent**, a very simple instance of *chiasmus*; see viii. 10. For the case of *parte* see D. 3 (a).

46. **ut variis solet uva racemis**, 'as with grapes of varied hue a cluster is wont....' The words *variis racemis* are emphatic. Note that *uva* sometimes, as here, denotes 'cluster' and *racemi* the separate 'grapes.' So Ovid has elsewhere *racemiferis frontem circumdatus uvis*, and Virgil *fert uva racemos*.

47. **ducere**, 'to draw on,' 'to assume,' denotes the gradual changes of colour in a cluster of grapes (*nondum matura*). At one time in one and the same cluster some of the grapes may be green, and some distinctly red, before they reach the purple stage of ripe grapes. This fulfils the requirements of our simile.

48. **at neque—rubori**, 'but now neither is there any colour remaining to the red blended with white.'

candore. See D. 2 (*e*). Ovid has the same construction elsewhere, *nectare miscet aquas*.

rubori, possessive dative; see C. 4.

49. **quae modo visa placebant**, 'the beauties which lately when seen (reflected in the pool) gave pleasure.'

50. **solitam—undam**, 'of him gazing, according to his wont, upon the pool.'

52. **dictoque vale**, 'and when he said farewell'; see D. 2 (*h*).

vale inquit. For the scansion see Introduction, p. xviii.

Echo, a mountain nymph, loved Narcissus. As her love was not returned, when she called after him in the woods, she was inconsolable, and her body was turned into stone. But her voice remained, haunting mountains and woods and caves. Our story is represented to be the punishment of Narcissus for slighting another lover.

54. **domini mirantia formam**, 'still marvelling at their owner's beauty (in the pool).'

55. **inferna sede**, 'in the dwelling of the Underworld.'

56. **in Stygia aqua**, 'in the waters of the river Styx.'

sorores Naiades, 'his sister Water-nymphs.' Narcissus was the son of a River-god and a nymph.

57. **sectos—capillos**, an ordinary sign of mourning.

fratri, 'in honour of their brother'; see C. 1 (*a*).

58. **quassas faces**, 'torches brandished' (in the funeral procession); cf. xiii. 2 *taedas praecutiunt*.

59. **croceum**, to represent the sallow colour of his wasted body.

florem, explained by *medium*, the centre or 'cup.'

60. **foliis**, 'petals.' Several varieties of the *Poet's Narcissus* answer to the description here given.

Cf. Lewis Morris, *Epic of Hades* :

And if in spring
Thou go there, round the margin thou shalt know
These amber blooms bend meekly, smiling down
Upon the crystal surface. Pluck them not.
For in those tender flowers is hid the life
That once was mine.

XV. IPHIGENIA.

1. **Paris**, son of Priam, king of Troy.

rapta cum coniuge, i.e. Helen, wife of Menelaus king of Sparta.

longum—bellum, the ten years' siege of Troy.

3. **gentisque—Pelasgae**, 'and the league of the Greek race withal.'

4. **nec dilata—venti**, 'nor would revenge have been delayed, had not the wild winds made the seas impassable.'

5. **Boeota tellus**, Boeotia, a district in the south-east of Central Greece.

6. **Aulide**. See D. 3 (a). Aulis was a harbour in Boeotia.
ituras, 'ready to sail.'

7. **Aoniis**. Aonia was another name for Boeotia.

Nereus, a sea-god, son of Oceanus.

violentus, part of the predicate,—'Nereus continues raging.'

8. **bellaque non transfert**, a strange expression. It means, 'he suffers not the warriors to cross.'

sunt qui—credant. See F. 5.

9. **moenia**, built by Apollo and Neptune for King Laomedon.

10. **at non Thestorides**, 'not so Thestor's son,' the Greek seer Calchas.

nec enim—deae, 'for he knows and he declares that the wrath of the virgin goddess must be appeased by a virgin's blood.'

12. **postquam—causa**, 'after that the claims of the common weal had overcome affection (for a daughter).'

13. **rexque patrem vicit**, in the person of King Agamemnon. According to one account, he had offended the goddess Diana (Greek Artemis) by killing a stag in her sacred grove.

castum datura cruorem, 'ready to shed her maiden blood.'

14. **flentibus—ministris**. See D. 2 (h).

15. **victa dea est**, i.e. in her turn, referring back to *rexque patrem vicit*.

nubemque oculis obiecit. Cf. the wonderful description of the scene in Tennyson's *Dream of Fair Women*:

Dimly I could descry

The stern black-bearded kings with wolfish eyes,

Waiting to see me die.

The high masts flicker'd as they lay afloat;

The crowds, the temples waver'd, and the shore;

The bright death quiver'd at the victim's throat;

Touch'd; and I knew no more.

16. **inter officium turbamque sacri**, *hendiadys*, 'amid the thronged attendance at the sacrifice.' Cf. xiii. 1. The goddess takes advantage of all the excitement, in order to work a miracle.

17. **supposita—cerva**, 'she (Diana) is said to have changed the maid of Mycenae for a hind placed there in her stead.' The goddess carried off Iphigenia in a cloud to the land of the Tauri (the modern Crimea). There, as priestess of the goddess, she had to offer up as victims all strangers shipwrecked on the coast.

fertur mutasse. See G. 5.

Mycenida, Greek accusative of *Mycenis*. Agamemnon's palace was at Mycenae in Argolis. Wonderful remains of it have been discovered.

cerva. For the case see D. 3 (c).

18. **qua decuit.** Supply *eam leniri*. Translate :—'when Diana was appeased by a becoming sacrifice,' i.e. an animal suitable for the Huntress Queen.

19. **pariter—pariter**, 'at once the wrath both of Phoebe (name of Diana in her capacity of Moon-Goddess) and of the sea gave way.'

20. **a tergo**, 'blowing from the stern.'

21. **Phrygia**, i.e. Trojan, as often in poetry.

potiuntur harena. See D. 2 (d).

XVI. THE FALL OF TROY.

1. **sero tandem**, 'at last, though late,' i.e. after ten years.

manus ultima, 'the finishing touch.' So Virgil says, *extremam Saturnia* (i.e. Juno) *bello imponit regina manum*. Cf. x. 18.

2. **Priamus**. When the Greeks entered Troy, the aged king took refuge at the altar of Jupiter; see line 8. One of his sons, pursued by a Greek, rushed into the temple and died at his father's feet. Priam hurled his spear at the Greek, but was forthwith himself slain.

Priameia coniunx, Hecuba.

3. **post omnia**, 'after all' her other troubles.

hominis formam, 'human shape.' See B. 2. According to one account, the Thracians tried to stone her; but she was transformed into a dog, and disturbed the country with her howling. This is referred to in the next line.

4. **externasque—oras**, 'and with strange howling startled foreign shores.'

5. **in angustum—clauditur**, 'is narrowed into the strait.' Cynossema (Dog's Tomb), on a promontory in the Thracian Chersonese, was the alleged burial-place of the transformed Hecuba.

Hellespontus. For the metre see Introduction, p. xxi.

6. **Ilion**, Greek neuter name for Troy. Sometimes we find the feminine *Ilios*, e.g. xvii. 38.

consederat, 'had sunk down.' The word is used of buildings collapsing in a conflagration.

7. **exiguum—cruorem**, 'the scant stream of blood.' So Medea, killing an old man, *exiguo maculavit sanguine ferrum* (Ovid).

8. **antistita Phoebe**, the prophetess Cassandra, daughter of Priam. She had received the gift of prophecy from Phoebus Apollo.

9. **non profecturas**, 'doomed to be of no avail.'

10. **Dardanidas matres**, 'matrons of Dardania,' another name of Troy.

12. **invidiosa—praemia**, 'odious prizes,' in apposition to *matres*. The commonest meanings of *invidia* are 'prejudice,' 'unpopularity,' 'odium.'

Grai, a frequent name for 'Greeks' in Latin poetry.

13. **mittitur**, 'is hurled,'—according to one account, by order of Ulysses, to prevent him from restoring the Trojan kingdom.

Astyanax, meaning 'lord of the city,' a name given to the little son of Hector on account of his father's services to Troy.

15. **matre**, Andromache.

16. **viam suadet**, 'urges departure' on the Greek fleet. For this use of the accusative see A. 6.

Boreas, the North wind.

flatu secundo, 'with a breeze that follows fast,' i.e. favourable.

19. **Troades**, 'women of Troy.'

patriae, 'of their native city.'

20. **ultima**, 'last of all,' agreeing with *Hecube*.

miserabile visu. See D. 3 (*d*).

21. **Hecube**, Greek termination, for the sake of the metre.

23. **Dulichiae—manus**, i.e. the men of Ulysses, who held sway over the island of Dulichium, near his native Ithaca, in the Ionian sea. Hecuba was assigned to Ulysses in the division of the spoil. According to one account, she leapt into the sea near Cynossema from the ship of Ulysses.

XVII. PENELOPE TO ULYSSES.

1. **hanc, epistolam** understood.

lento tibi, 'to thee the loiterer.' Ulysses has been absent from his home, the island of Ithaca, for twenty years in all. Troy fell after a ten years' siege. All the surviving Greek warriors have returned to

their homes, except Ulysses. His faithful wife Penelope, though she has heard of his safety, can obtain no certain news of him. He has been a wanderer for nearly ten years. This letter is written on the eve of his return to Ithaca.

2. **nil—rescribas**. For the prohibitive subjunctive see F. 1. A more ordinary form of prohibition is that exemplified in xxiv. 8 *ire noli*.

3. **Danais invisa puellis**, 'object of hatred to the ladies of Greece.' This rendering will explain the use of the so-called 'dative of the agent'; see C. 5.

4. **vix tanti—fuit**, 'was scarcely worth so much' (in the way of slaughter and misery); see E. 3.

6. **plena timoris**. See B. 5.

7. **fingebam—ituros**, 'against thee I ever fancied that the Trojans were planning violent attacks.'

8. **nomine in Hectoreo**, 'at the mention of Hector's name.'

9. **Antilochum**. Antilochus, son of Nestor, was killed by Memnon, according to Homer.

12. **pectus amantis**, 'my lover-like heart'; cf. ix. 47.

13. **sed bene—amori**, 'but a kind Heaven took good thought for pure love,' i.e. by keeping Ulysses safe, as is clear from the next line. For the dative see C. 1 (a).

14. **sospite viro**, 'with my lord safe'; see D. 2 (h).

15. **Argolici**, 'Argive,' here 'Greek' generally.

16. **ponitur ad—deos**, 'is offered before their country's gods.'

barbara, non-Greek, i.e. here Trojan.

18. **illi—canunt**, 'the warriors sing of the destinies of Troy conquered by their own.' For the syntax see A. 6.

20. **narrantis—viri**, 'the wife hangs on the lips of her lord as he tells the tale.'

21. **posita—mensa**, 'draws plans of fierce battles, when the dessert is set (before the guests),' i.e. brought in ready on a tray (*mensa*). Sometimes *secundae mensae* is used for 'dessert.' The meaning of the passage is explained by the next line.

22. **pingit—mero**, 'and paints (on the tray) the whole of Troy with a few drops of wine.' So the poet Tibullus writes of the habit of drawing plans of battles with the finger dipped in wine:

*ut mihi potanti possit sua dicere facta
miles, et in mensa pingere castra mero.*

Pergama, properly the citadel of Troy, here 'Troy,'—the part for the whole; cf. line 36.

23. *hac ibat*, *via* understood; see D. 3 (b).

Simois, one of the rivers of Troy.

Sigeia, 'of Sigeum,' a promontory, near which most of the battles between Greeks and Trojans were fought.

25. *Aeacides*, i.e. Achilles, grandson of Aeacus.

tendebat, 'used to pitch his tent,' *lit.* 'used to stretch' (*tentoria* 'tents' being understood). Virgil has *hic saevus tendebat Achilles*.

26. *hic—equos*, 'here mangled Hector scared the galloping steeds,' as they dragged his body round the walls of Troy. Achilles had fastened it to his chariot.

admissos. Cf. the phrase *admissis equis* 'at full speed.'

27. *senior*, simply 'aged.'

quaerere, original dative use of the infinitive,—'*for seeking*'; see G. 1. This is not a good prose construction.

28. *nato*, Telemachus.

29. *rettulit et*, 'he also reported.'

Rhesumque Dolonaque caesos, 'the slaughter of Rhesus and Dolon.' It is wrong to make this an accusative and infinitive by supplying *esse*. Cf. line 18. Rhesus and Dolon were killed by Ulysses and Diomedes in a night attack.

30. *hic—ille*, here 'the former' and 'the latter.' The reverse use is more common.

31. *o nimium—tuorum*, 'oh too, too forgetful of thine own.' For the pathetic repetition cf. iv. 13 *penitus penitusque*.

32. *Thracia—castra*. Rhesus was king of the Thracians.

tangere, 'to reach,' 'to enter.'

33. *uno*, i.e. Diomedes.

34. *ante*, 'in old days,' emphatic.

35. *usque—equis*, 'my heart beat quick with fear all the time till thou wert said to have passed victorious through friendly lines with the steeds of Ismarus.'

usque—dum, i.e. during the recital of the story.

micuere. Ovid has elsewhere *corque timore micat*. From this sense of 'quick motion' is developed the more common meaning, 'twinkle,' 'shine.'

36. *dictus es—isse*. See G. 5.

Ismariis, i.e. Thracian, Ismarus being a mountain and town in Thrace. It is characteristic of the geography of Roman poets to use the part for the whole; cf. line 22.

37. *vestris*, 'of you Greeks.'

38. *Iliōs*, Greek form for 'Ilium' (Troy).

et murus—solum, 'and that what was once Troy's wall is now level ground.'

40. *virque—abest*, 'and my lord is absent, ever to be regretted by me.'

mihi—carendus. For this curious syntax see H. 1.

41. *aliis*, 'for others,' *dativus commodi*.

uni mihi, 'for me only,' *dativus incommodi*.

42. *incola—arat*, 'which the conqueror, now a settler, ploughs with oxen captured from the foe.' This idea is not found elsewhere. It is only one of Penelope's guesses.

43. *resecandaque—humus*, 'and the ground, rich with Phrygian (i.e. Trojan) blood, runs riot, calling for the sickle.'

45. *feriuntur aratris ossa*. So 'Old Kaspar' in Southey's poem says 'my ploughshare turns them out.'

47. *victor abes*, 'though victorious, thou art still absent.'

quae. Supply *sit*.

48. *orbe*, 'land,' as often in poetry; cf. v. 35.

50. *multa rogatus*, 'having been asked many questions'; see A. 7.

51. *quam tibi reddat*, 'for him to deliver to thee'; see F. 4.

53. *Pylon—misimus*. See A. 3.

antiqui, 'ancient,' seems a strange epithet of a man, till we remember that Nestor was so old that he might be regarded as belonging to a past age.

Neleia, 'of Neleus,' father of Nestor.

54. *remissa Pylo*. See D. 1 (a).

55. *Sparte*, Greek form for *Sparta*. Menelaus was King of Sparta.

57. *utilius starent*, 'would be standing more profitably (for me).'

moenia Phoebi, i.e. the walls of Troy, built by Apollo and Neptune for Laomedon.

58. *irascor—meis*, 'alas! fickle that I am, I am angry with my own wishes.'

59. *scirem—timerem*, '(if Troy had not fallen), I should know where you were fighting, and should only have war to fear.'

61. *quid timeam, ignoro*, '(as it is) I know not what to fear.'

62. *et patet—meas*, 'and the wide field (of possible dangers) lies open for my cares.'

65. *Dulichii Samique—Zacynthos*. Dulichium, Same, and Zacynthos were islands in the Ionian Sea near Ithaca.

68. **viscera—opes**, 'thy goods, our very vitals, are being torn to pieces.' For the apposition cf. 66 (above) and see note on iii. 4.

69. **numero**. See D. 3 (*d*).

70. **Laërtes**, father of Ulysses.

71. **per insidias**, 'by treachery.' The use of *per* in a modal sense is very common; cf. vi. 49, xii. 84.

mihi—ademptus. See C. 1 (*b*).

72. **omnibus**, i.e. the suitors of Penelope.

73. **ut—comprimat**. The accusative and infinitive is the usual construction after *iubeo*.

euntibus ordine fatis, 'with destinies moving in due order,' i.e. the elder dying before the younger.

75. **hac faciunt**, 'are of use this way,' i.e. on our side. For *hac* cf. 23 (above), and for the idiomatic use of *facio* cf. Ovid's *non caelum neque aquae—faciunt* 'are of no avail.' He is fond of this use.

custos boum, Philaetius.

nutrix, Eurycleia.

76. **tertius**, masculine by 'sense construction,' because *cura* = *curator* ('thing for person'), i.e. the swineherd Eumaeus. Ovid has *prorae tutela Melanthus*.

77. **ut qui sit**, causal, 'inasmuch as he is'; see F. 6.

armis, dative, not ablative; see C. 1 (*e*).

79. **vivat modo**, concessive, 'only let him live'; see F. 3.

80. **erat**, idiomatic for *esset*,—a use especially common with the gerundive,—'his is now the age which should have been protected by a father's help.'

81. **vires pellere**, 'strength *for* repelling,' original datival use of the infinitive again; see G. 1.

82. **venias—sitque** (83). See F. 1.

ara, 'altar of refuge.'

84. **in patrias—erat**, 'ought to have been trained into his father's arts (i.e. of kingship and war).'

86. **extremum—diem**, 'is prolonging the last day granted him by fate.' Laertes is represented as having reached his last day; but yet he is prolonging it till his son returns.

88. **protinus ut venias**, 'though you come at once'; cf. xii. 47.

facta (supply *esse*), 'to have turned into.'

XVIII. THE CYCLOPS.

1. **quid mihi.** A Greek, named Achaemenides, one of the crew of Ulysses, has been rescued by the Trojan Aeneas from the home of the Cyclops Polyphemus in Sicily, where he had been deserted by his companions. He recounts the horrors which he had endured.

quid—animi—fuit? 'what were then my thoughts?' For the genitive see B. 7.

nisi si, 'except when.'

4. **prodere me timui,** an unusual construction of *timeo*. We have the ordinary construction in line 9.

clamor Ulixis, i.e. the taunts shouted by Ulysses at Polyphemus, who was thus provoked to hurl masses of rock at the departing ship.

5. **monte revulso,** 'having torn off a mountain-top,' as described by Homer.

7. **veluti—acta,** 'as if driven by a siege-engine's might.' The poet is thinking of the hurling engines used by the Romans in war.

9. **fluctus ventusve,** i.e. the wave and the air-current caused by the falling of the rock into the sea.

10. **iam me—illa,** 'forgetting that I was no longer on board,' i.e. in the excitement of the moment.

13. **luminis orbus,** 'sightless.' See B. 5, and cf. *inanem luminis* (line 24). Ulysses had destroyed the only eye of Polyphemus with a huge fire-brand.

14. **tabo,** 'gore,' explained in Virgil's account of the story by the words, *luminis effossi cruorem*.

15. **Achivam,** 'Achaean,' i.e. Greek.

16. **o si quis—Ulixen,** 'oh, if only some chance were to bring Ulysses back to me!'

17. **saeviat.** This and the four subjunctives following are final; see F. 4. Translate:—'so that my wrath may rage against him, that I may devour his flesh, that I may tear his limbs alive with my right-hand, that his blood may pour into my throat, and that his joints may quiver crushed beneath my teeth.'

18. **viscera,** not unfrequent in the sense of 'flesh.' Cf. viii. 17, and contrast xvii. 68.

19. **mihi.** For this possessive use of the dative see C. 4.

21. **quam—sit damnum.** This line is the apodosis of the long conditional sentence begun in line 16. Translate:—'how worthless or slight would be the loss!'

lucis ademptae, 'consisting in loss of sight'; see B. 3.

22. haec et plura ferox. For the ellipse of a verb cf. xii. 27 *haec ego*, xv. 10 *at non Thestorides*.

ferox, 'with haughty spirit,' rather than 'fierce,' for which *ferus* is the proper word.

23. caede, 'with blood'; cf. line 14.

XIX. CIRCE.

Who knows not Circe
The daughter of the Sun, whose charmed cup
Whoever tasted, lost his upright shape,
And downward fell into a grovelling swine?

MILTON, *Comus*.

1. plurima conquesti. Macareus, a Greek sailor, has just described to Aeneas the savage attack on the fleet of Ulysses by Antiphates, King of the Laestrygonians, a race of ogres and cannibals. Ulysses escaped from their harbour with one ship only.

terris—illis, i.e. the island of Circe, identified by some with the promontory of Circeii, in Latium, which was said to have been originally separated from the mainland, and is spoken of as an island by Virgil.

2. procul est—videnda. Macareus harps on the word *procul*:— 'thou seest yon island far away. Far away, believe me, thou must see it.' As we should say, 'you must give it a wide berth.'

visa mihi, 'I have seen it,' and had a terrible experience there. For the syntax see C. 5.

3. iustissime Troum. See B. 7.

4. nate dea. See D. 1 (a).

neque—hostis es, as you were at Troy to us Greeks.

finito Marte, 'now that the War-god's work is done.' Cf. xxiv. 12 *valido Marte*.

6. pinu. Cf. i. 4 *in liquidas pinus descenderat undas*.

7. Antiphatae. See note on line 1.

8. ire, a simple instance of the infinitive used as an accusative case,— 'we refused *going*'; cf. ix. 18 *posse pati volui*.

negabamus, imperfect of the attempt,— 'we were for refusing.'

subire, datival, to express purpose,— 'we were chosen *for entering*.' See G. 1.

10. **nimium**—**vini**, 'too fond of wine'; see B. 5. Livy has *nimius imperii* 'too eager for supreme power.'

Elpenora. Elpenor, heavy with wine, lay down on the roof of Circe's palace. Roused by the noise of his comrades' departure, he rose hurriedly, missed the ladder, and broke his neck.

12. **quae simul attigimus**, 'and as soon as we reached those walls.' *simul* is here used as a conjunction like *simul ac*. Strictly *simul* is an adverb, and the verbs co-ordinate. Cf. vi. 9.

15. **erat**, to be taken both with *timenda* and *factura*.

19. **recessu**—**solio**. See D. 3 (a).

20. **pallam induta**. See A. 1 (e).

22. **dicta acceptaque salute**, 'after exchange of greetings.'

23. **diffudit vultus**, *lit.* 'she spread out—i.e. gladdened—her countenance,' the reverse of *contraxit vultus*. So Cicero writes, *bonis amici quasi diffunduntur et incommodis contrahuntur*. And Ovid says of Jupiter, *diffusus nectare*. Cf. xiii. 10 *diffudere animos*. Circe's 'courtesy was free and gay.'

reddidit omnia votis, 'returned all the same to our good wishes,' i.e. as we should say, she wished us 'all the same' in answer to our good wishes.

25. **vim meri**, 'potent wine.'

lacte coagula passo, 'milk which had felt the rennet,' i.e. had been curdled (*co* + *ago* 'bring together'). Ovid has *lactis massa coacti*.

26. **qui**—**lateant**, 'to be concealed,'—final; see F. 4.

27. **sacra**, emphatic,—we received them, because they came from the 'holy hand' of a goddess.

30. **et pudet et referam**, a strong antithesis,—'though it shames me, yet I will relate it.' Elsewhere Ovid has *et cupio et nequeo*.

31. **edere**—**procumbere**, historic infinitives, often employed in a hurried, exciting narrative; see G. 3. Cf. Cicero, *clamare omnes—ego instare*.

34. **et qua**—**feci**, 'and with that part, wherewith I had lately taken Circe's cup, did I leave tracks.'

35. **sumpta fuerant**, used for *sumpta erant* in order to heighten the antithesis between the past and present. See note on x. 39.

mihi. See C. 5.

36. **tantum**—**possunt**. See A. 6.

39. **manerem**. Mark the sense:—'I should now be remaining.' Contrast *venisset* (41) 'would have come.'

40. **tantae cladis**—**certior**, 'apprised of this fell disaster.' So very

often *certiorem facere* is used for 'to inform' in prose. For the objective genitive see B. 5. Ovid also has *futurorum certus*.

41. **ultor**, 'as an avenger.'

42. **pacifer Cyllenius**. Cyllene, a mountain in Arcadia, was sacred to Hermes, who answers to the Roman Mercury. He is called the 'peace-maker,' because, as herald of the gods, he is the promoter of peaceful intercourse among men. He is also protector of travellers, and so resembles the Archangel Raphael, as depicted by Milton, 'the sociable Spirit that deigned to travel with Tobias.'

43. **moly**, the name given to the plant in Homer. Tennyson's Lotos-eaters are 'propt on beds of amaranth and moly.'

44. **monitis simul caelestibus**, 'along with the warnings of heaven.' For this sociative use of the ablative see D. 2 (*h*).

49. **percutimur caput**, strictly 'we have our heads struck.' For the reflexive use of the verb cf. ii. 13.

conversae verbere virgae, 'with a stroke of the other end of the wand.'

50. **dictis contraria verbis**, i.e. opposite to the words before used by Circe.

51. **quo—hoc**. See D. 2 (*c*). Translate:—'the more incantations Circe uses, the more lifted from the ground we raise ourselves.'

53. **redeunt—sunt**, 'shoulders come back, and upper arms, and fore arms beneath them.'

54. **flentem**, 'our weeping master.'

55. **nec verba—gratos**, 'the first words we spoke were words to testify our thanks.'

XX. HERCULES AND CACUS.

1. **illuc**, i.e. to the shore of Latium.

Erytheidas, 'of Erythea,' a fabulous island in the far west, placed by some in the bay of Cadiz. Here (it was said) lived Geryon, a monster with three bodies. One of the labours imposed on Hercules by Eurystheus was the capture of the magnificent oxen of Geryon, which was successfully accomplished.

applicat, 'brings to land.' So Caesar has *applicare ad terram naves*.

2. **longi—orbis iter**, 'his world-wide travels.' For this use of the genitive see B. 2.

claviger, to be taken with *heros*. Hercules is frequently represented as bearing a club in ancient art. Cf. *clava trinodis* (33).

3. **domus Tegeaea**, 'the Arcadian home' on the Palatine (one of the hills on which Rome was afterwards built), where Hercules was entertained by Evander, an exile from Arcadia. Tegea, a famous Arcadian city, is here used to denote the whole country; cf. xvii. 22.

5. **Tirynthius**, 'of Tiryns,' in Argolis, where Hercules was brought up.

actor, 'drover,' 'freebooter,' because almost all his labours consisted in the capture or destruction of fabulous monsters.

8. **aversos**, 'backwards,' so that no evidence might be gained from their foot-prints.

9. **Aventinae--silvae**. The Aventine hill, south-west of the Palatine, was covered with a wood in early times.

10. **non leve--malum**, 'no slight scourge to neighbours and to strangers.'

11. **dira viro facies**. See C. 4.

12. **Mulciber**, another name of Vulcan, god of fire.

13. **longis recessibus ingens**. See D. 2 (*h*).

14. **invenienda feris**. See H. 1.

15. **ora**, 'skulls.'

17. **male**, 'imperfectly,' 'carelessly'; cf. Cicero, *domum male tuetur*. Ovid means:—'having lost some of the oxen, he went off in search of them.'

Iove natus, 'begotten of Jupiter'; see D. 1 (*a*). Hercules was son of Jupiter and Alcmena.

18. **furta**, 'the stolen beasts.' Horace has *puer furta ligurrit* 'the boy licks his stolen dainties.'

20. **victor**, predicative,—'in triumph.'

21. **ille**, 'the other.'

22. **movissent**, potential; see F. 2.

23. **hic**, i.e. Hercules, answers to *ille* above.

caelum, i.e. when he relieved the giant Atlas of his burden of the heavens; cf. xiii. 16.

sederat illis. See D. 3 (*a*).

25. **quod simul eversum est**, 'and as soon as this had been overturned.' For *simul* see vi. 13.

27. **prima--dextra**, 'first of all Cacus gives battle in fair fight.'

28. **rem--gerit**, 'wages war'; cf. the common phrase *res gestae* 'achievements,' especially in war.

ferox, 'with high spirit'; cf. xviii. 22.

29. **quis ubi nil agitur**, 'and when naught is gained thereby.'

patrias, i.e. of Vulcan; cf. 12.

male fortis, 'cowardly,' i.e. no longer *ferox*, bravely in fair fight. See note on xiv. 41 *male sanus*.

30. **ore sonante**, 'from roaring throat'; see D. 1 (a).

31. **Typhoëa**. Typhoeus or Typhon was a fire-breathing giant, destroyed, after a fearful struggle, by Jupiter's thunderbolts, and buried under mount Aetna.

credas. See F. 2.

33. **occupat**, 'is upon him'; cf. iv. 1, xxi. 33. Virgil has *occupat os faciemque adversam*.

Alcides, grandson of Alceus, a frequent synonym for Hercules.

adducta. See xii. 5.

34. **ter quater**, 'three or four times.' So we have *plus minus*.

adverso in ore, 'full in the mouth'; cf. *adversi dentes* 'front teeth.'

XXI. ROMULUS AND REMUS.

1. **utrique convenit**, 'both agree,' *lit.* 'it is agreed for both'; see C. 1 (a). These opening lines well illustrate the Latin love of impersonal expressions. So we have *ambigitur* (2), *opus est* (3), *placet* (5), *statur* (8).

2. **ambigitur**, 'they debate which of the two is to lay out the walls'; see F. 7.

3. **nil opus est**. For *nil* 'not at all' see A. 6.

certamine. See D. 2 (d).

4. **magna fides avium est**, 'great confidence may be reposed in birds,'—the favourite means of getting omens among the Greeks and Romans. So *auspicium* is contracted for *avispicium* 'looking at birds.'

5. **res placet**, 'they agree.'

alter, 'the one,' i.e. Romulus.

Palati. The *Palatium* is the Palatine Hill.

6. **Aventinum cacumen**, 'the top of the Aventine'; cf. xx. 9.

7. **hic**, 'the other,' i.e. Romulus.

ordine, 'in the order stated.'

pacto statur, *lit.* 'it is stood on the agreement,' 'they abide by the agreement'; see D. 3 (a) and cf. Livy, *stabitur consilio*.

8. **apta dies—aratro**, 'a day is chosen suitable for his marking out the walls with the plough.' For *apta qua*=*apta ut ea* see F. 5. For the ceremony cf. Virgil, *Aeneas urbem designat aratro*.

10. **sacra—opus**, 'the feast of Pales was close at hand ; from that day the work begins.' Pales was the Italian goddess of shepherds. Her festival was kept as the anniversary of the foundation of Rome, the former abode of shepherds.

11. **ad solidum**, 'down to the rock.'

13. **plena**, 'on the trench when full.'

14. **fungitur igne**. See D. 2 (d). Cf. ix. 7 *functa sepulchro*.

17. **condenti—ades**, 'aid me while I found the city.'

Mavors, another name of Mars, said to be father of Romulus. This is Mars Quirinus, the peaceful guardian of the race of Romulus, not Mars Gradivus, the god of war, who is mentioned in xxiv. 12. The two were originally quite distinct.

18. **Vesta mater**, the most venerable of Roman goddesses. An old prayer speaks of her as 'Mother of goddesses and of gods.' She was the goddess of the hearth and of its fire. The little round 'House of Vesta' was the shelter of the hearth-fire of Rome. Here the goddess was worshipped not in the form of a statue, but under the symbol of the eternal fire, which it was the duty of the Vestal Virgins to keep alight. An interesting account of the worship of Vesta will be found in Mrs Burton-Brown's little book on *Excavations in the Roman Forum*.

19. **quosque—cuncti**, 'and all ye gods, whom it is my duty to invoke, lend me your ears.'

advertite. Understand *animum*.

20. **auspibus vobis—opus**, 'with your favour may this work rise, I pray.' For *mihi* see C. 1 (c).

21. **huic dominae terrae**. These words must be taken together. The *que* is misplaced. Translate:—'may this ruling land have long life and power.'

22. **sitque—dies**, just as we say, 'on its empire may the sun never set.' Ovid is thinking of the Roman Empire as it was in the Augustan Age.

23. **tonitru—laevo**, 'with thunder on the left,' the lucky side.

24. **missa polo**. See D. 1 (a).

25. **augurio laeti**. See D. 2 (b).

26. **exiguo tempore**. See D. 3 (e).

27. **vocat**, 'had so named.' His name *Celer* is meant to personify the *Celeres* 'the Swift.' He is the chief of the king's body-guard.

28. **ista**. Understand *moenia*.

curae—tuae, 'for a care to thee'; see C. 6.

29. **neve quis—transeat**, 'and let no one cross'; see F. 1.

32. **his**, instrumental; see D. 2 (a).

33. **rutro—occupat ausum**, 'with a spade is on him that dared the deed'; cf. xx. 33. The slaying of Remus is generally ascribed to Romulus himself.

37. **exempla fortia servat**, 'upholds a pattern of courage.'

38. **sic**, 'on such terms,' 'with this penalty.'

39. **nec iam—sustinet**, 'and no longer has he the heart'; cf. ix. 37 *nec sustinet negare*.

40. **pietas dissimulata**, 'a brother's love hidden till now.'

41. **posito**, 'set out.'

42. **invito adempte**, 'taken from me against my will'; see C. 1 (b).

44. **Faustulus**, foster-father of Romulus and Remus. He was a shepherd and found them being suckled by a she-wolf. He took the children to his own home, and his wife Acca brought them up.

maestas, 'in mourning.'

soluta comas, 'with locks dishevelled'; see A. 1 (f).

45. **iuvenem—flevere**. Cf. ix. 30 *dicentem flebant*. In the next line we have the passive form of the construction, *plorato rogo*.

nondum facti. This small community of shepherds had not yet received the title.

Quirites perhaps meant 'Spearmen' originally; but the derivation of the name is quite doubtful.

46. **ultima**, 'last of all,'—the last scene in the ceremony.

47. **quis tunc hoc ulli credere posset?**—'who could then have given such credence to any?' For *hoc credere* see A. 6.

49. **cuncta regas**. Now the poet turns to Rome and apostrophises her.

magno sub Caesare, 'under a great Caesar,' i.e. a member of the house of the Caesars.

50. **plures nominis huius**. When Ovid wrote this, Augustus had lately adopted Tiberius, who afterwards succeeded him as Emperor, 14 A.D.

51. **steteris**. Rome is still the subject. She is represented as a commanding figure, towering above all earthly things, just as Julius Caesar, in Shakespeare, 'doth bestride the world like a Colossus.' Cf. xii. 82 *cum steteris urbis celsus in arce tua*.

XXII. THE SACRED SHIELD.

1. **rorata mane pruina**, 'with hoar-frost sprinkled at morn'; see D. 2 (*e*).

mane. See E. 2.

rorata. See note on vi. 35.

2. **ante—limina**. Notice that the preposition is separated by two words from its case.

regis, i.e. Numa, the second king of Rome, and founder of the state religion.

3. **medius**, predicative.

5. **summo tantummodo margine**, 'with just his highest edge.'

7. **caput—velatus**. See A. 1 (*f*). It was the Roman custom to cover the head in prayer.

8. **dis notas**. See C. 5.

10. **pollicitam**. Especially in poetry we find some deponent past participles used also in a passive sense; cf. xxiv. 4 *arma professa*.

fidem, 'fulfilment.'

11. **dum loquitur—emoverat**. *dum* with the present indicative is regularly used, even when the main verb is in a past tense.

13. **deus**, i.e. Jupiter, who is especially the god of the sky. Thunder in a clear sky is a 'prodigy' with the Romans. This legend may have arisen from the fall of a meteoric stone.

15. **a media—regione**. Our idiom is '*in* its midmost quarter.' So *ab omni parte* (21) is '*on* every side.'

16. **cum duce turba suo**. These words not unnaturally take a plural verb.

17. **scutum**, i.e. the ordinary oblong shield, with frame-work of wood, and covered with leather.

20. **dederat—premenda**. See H. 1.

21. **ancile**. Ovid appears to derive the word from *ambi+caedo* 'cut round.' It is properly a neuter adjective agreeing with *clipeum*, connected with the Greek ἄγκυλος 'curved.' It was a small oval shield curved inwards on either side.

22. **quaque notes oculis**, 'and wherever one regards it with the eye.' The second person of the present subjunctive is frequently used in this general sense.

23. **memor—in illo**, 'mindful that the destiny of Rome's empire depends on (the safe-keeping of) this shield.'

24. **multae calliditatis**. For the genitive of description see B. 6.

25. **plura iubet fieri**, eleven others, according to the story. The twelve *ancilia* were kept in the temple of Mars, and carried in solemn procession in his month, i.e. March.

caelata. *caelare* means to finish a roughly cast piece of metal with the *caelum* (graver).

26. **error ut—eat**, 'so that doubt may confront the burglar's eye.'

XXIII. GABII.

1. **ultima—regna**, 'the last reign over the people of Rome.' For the plural *regna* cf. *terga* (9) and *bella* (13) and note on iii. 4.

2. **vir iniustus**. So Cicero calls Tarquin *iniustus dominus*. According to Livy, he had violated the constitution in every possible way. He and his family were expelled from Rome, and two year-kings, called *consules* or 'colleagues,' took the place of the one life-king. Ever afterwards the title *rex* was abhorred by the Romans.

3. **ceperat—urbes**. In spite of his tyrannical conduct at home, he was reputed to have raised Rome to a most powerful position by his conquests.

4. **Gabios**. Gabii, a town in Latium, twelve miles from Rome, was in early times one of the most powerful of the Latin cities. In Ovid's day it was in ruins.

5. **trium minimus**, 'the youngest of three brothers,' i.e. Sextus Tarquin.

manifesta, 'clearly proved,' i.e. by his actions. He was a 'chip of the old block.'

Superbi. The adjective *superbus* means properly 'cruel,' 'tyrannical,' rather than 'proud.' So we may call him 'Tarquin the Tyrant.'

7. **nudarant**, for *nudaverant*.

8. **hoc cupiant fratres**, 'this is just what my brothers would desire.' His brothers were Titus and Aruns. For this use of the subjunctive see F. 2. And for the thought cf. Virgil's *hoc Ithacus velit*, 'this is just what Ulysses would like.'

10. **ut—posset**, final; see F. 4.

13. **flent**, i.e. at his forlorn condition.

ut secum—precantur, 'they beg him to maintain the war with them.'

14. **callidus—viris**, 'in his cunning he gave assent to men who suspected not (his treachery).'

15. **iamque potens**. The men of Gabii foolishly put him in command of their troops.

misso—iter, 'by sending a friend he appeals to his father, (asking) what way he points out to him for destroying Gabii.'

17. **hortus—herbis**, 'there was hard by (the king's palace) a garden well dressed with fragrant plants.'

18. **sectus humum rivo**, 'having its ground cut with a stream.'
See A. 1 (f).

lene sonantis. See A. 6.

20. **lilia summa**, not 'the tops of the lilies,' but 'the tallest lilies,' as is shown by *principibus caesis* below.

21. **decussa lilia dixit**, 'told the story of the stricken lilies.'
See A. 6.

24. **ducibus suis**, with *nuda*; see D. 1 (b).

XXIV. THE FABII.

1. **Veientibus armis**, 'by the arms of Veii,' one of the most powerful cities of Etruria, situated about 12 miles north of Rome, and for many years her most formidable antagonist.

2. **ter centum—ter duo**, i.e. 306.

3. **vires—urbis**, a very condensed expression,—'had undertaken to supply a city's strength and to bear a city's burden.'

4. **sumunt—manus**, 'the hands of the clansmen take up arms freely offered (for the common weal).' For *professa* 'volunteered' (passive sense of deponent past participle) cf. xxii. 10 *pollicitam fidem*.

5. **miles**, collective, 'soldiery,' followed by plural *e quis*,—'sense construction.' So Ovid has *nos eques* 'we the body of knights.' The meaning of this couplet is:—'They are all noblemen issuing from one family as from a camp—all soldiers—all fit to be generals.'

7. **Carmentis portae**, i.e. the *Porta Carmentalis*, one of the western gates of Rome, near the temple of Carmentis, said to be mother of Evander and a goddess of prophecy.

via, the way taken by the Fabii.

dextro—Iano, 'the right archway.' *Ianus* is sometimes used to denote 'arch,' because he is the god of doors, passages, and entrances.

8. **ire —noli**, an example of the most frequent method of giving a prohibitive sentence in Latin.

omen habet, because the ill-fated Fabii went by it.

9. **Cremeram**, a stream near Veii; it was a tributary of the Tiber.

11. **loco**, 'in a fit place.' See D. 3 (a), and contrast *in medio* (21).

destrictis ensibus—eunt, 'themselves with drawn swords, in the War-god's strength, charge through the Etruscan host.' For the ablatives see D. 2 (h).

15. **tergo accipiunt**. See D. 3 (d).

17. **iterum—saepe**, 'in a second, aye in many charges.'

vincere aperte, 'victory in open fight,'—subject; see G. 6.

18. **insidias armaque tecta**, *hendiadys*,—'the hidden assault of ambuscade.'

19. **campi—ultima**, 'the edges of the plain'; see B. 7.

20. **occulere apta**, a good example of the original dative signification of the infinitive,—'well-fitted *for concealing*'; cf. *feri aptus* (6) 'fit *for being made*.'

21. **paucos armentaue rara**, 'a few soldiers and scattered herds.'

28. **quod vident**, 'whatever they see,' i.e. those mentioned in line

21. For the neuter see note on ix. 11.

metus alter, 'fear of a second foe,' i.e. the ambuscade.

29. **male**, 'in an evil hour.'

33. **quid faciant?** See F. 1.

35. **silvis Laurentibus**, 'from the forests of Laurentum,' a town on the coast of Latium.

36. **fulmineo—ore**, 'with his tusk resistless as the thunderbolt'—unless, remembering Gray's *The terrors of his beak, the lightnings of his eye*, we are to adopt what seems the more fanciful rendering, 'the lightning of his tusk,' i.e. his flashing white tusk. See note on ii. 53.

39. **una dies—una dies**. On the order of the words see note on viii. 10.

41. **ut—superessent**, final; see F. 4, and cf. 45 (below).

Herculeae—gentis. The Fabii are called a 'Herculean clan,' because they claimed descent from Hercules.

42. **credibile—deos**, 'we may believe that the gods themselves took thought.'

43. **puer impubes**. The statistics of the Fabian clan—306 fighting men and one child—are amusingly fatal to the credibility of the story.

armis, dative, not ablative; see C. 1 (e).

45. **scilicet** (*scire licet*), 'we may be sure.'

olim, *lit.* 'at that time' (*olle*, old form of *ille*), generally of past time, but sometimes, as here, of the future,--'one day.' So Horace says:--*non, si male nunc, et olim sic erit.*

Maxime. Quintus Fabius Maximus was the renowned opponent of Hannibal in the Second Punic War. He thwarted the Carthaginian by his dilatory tactics.

46. **cui res--restituenda foret**, 'thou destined to restore our fortunes by delay,'--based on the poet Ennius' celebrated line, *unus qui nobis cunctando restituit rem*. Fabius was, on account of this policy, called *Cunctator*. For the syntax of this line see H. 1 and 3.

XXV. AN EPILOGUE.

1. **opus**, i.e. the *Metamorphoses* or 'Transformations'; see Introduction, p. xiv.

2. **edax--vetustas**. Cf. Shakespeare's Sonnet beginning, *Devouring time, blunt thou the lion's paws.*

3. **qui--ius habet**, 'which has no power at all except over the body'; see note on ix. 27 *iuris erit vestri*.

nil, adverbial accusative, 'to no extent'; see A. 6.

4. **finiat**. See F. 1.

5. **parte--meliore**, sociative; see D. 2 (*e*).

perennis, predicative, 'unceasingly.'

8. **fama**, causal ablative; see D. 2 (*b*).

9. **si quid--veri**. See B. 7.

GENERAL NOTES

ON SOME PARTS OF LATIN SYNTAX.

The references are to the sections and lines of the Text.

A. ACCUSATIVE.

The chief uses of the Accusative are :—

(1) **Accusative of the direct object.**

(a) After transitive verbs :

occupat hic collem. ii. 41.

cingebant oppida fossae. i. 5.

(b) Rarely after intransitive verbs,—‘ construction according to sense ’ :

Avernas exierit valles. ix. 41.

iuvenem flevere Quirites. xxi. 45.

(c) Sometimes in exclamations, really the object of some verb understood :

me miseram! vi. 38.

(d) Sometimes there is an ellipse of a verb of saying :

haec et plura ferox. xviii. 22.

(e) In poetry some passive verbs take an accusative, when used reflexively :

pallam induta. xix. 20.

varios induta colores. ii. 18.

(f) This reflexive use of passive verbs helps us to understand the **accusative of part affected**, which is very common in poetry (see the notes on the following examples):

percutimur caput verbere. xix. 49.

tectus caligine vultum. ii. 13.

traiectus pinna tempora. vii. 28.

sectus humum rivo. xxiii. 18.

(2) **Accusative and infinitive.** See G. 4.

(3) **Accusative of goal of motion :**

parat ire *Pylon*. xvii. 72.

venerat *Hennam*. vi. 37.

Except with the names of towns and small islands, *domum* and *rus*, prepositions (e.g. *ad*, *in*) are required :

venerat *ad sacras dapes*. vi. 6.

hanc *regna in sua* portat. vi. 28.

But this rule is not always adhered to in poetry :

ibis *Cecropios portus*. xii. 81.

verba *aures* non pervenientia. xiv. 37.

The supine in *-um* (really the accusative of a verbal substantive) is an example of action regarded as the 'goal of motion.'

(4) **Accusative of extent of space :**

paulum levatus. xiv. 26.

(5) **Accusative of extent of time :**

paulum morati. ix. 22.

(6) **Accusative of extent of action** (including many 'adverbial accusatives') :

quantum distabat ab illa ! viii. 1.

tantum medicamina possunt. xix. 36.

nil opus est certamine. xxi. 3.

lene sonantis aquae. xxiii. 18.

The **cognate accusative** (e.g. *furere furorem*—Virgil) comes under this head ; and includes such constructions as :

lacrimas marmora manant. viii. 34.

patrium clamantia nomen. x. 47.

victa fata canunt. xvii. 18.

parva queror. v. 5.

vera loqui. ix. 13.

pretium vehendi cantat. vii. 33.

(7) **Double accusative :**

Some verbs (e.g. of *asking*, *teaching*, *concealing*) take two accusatives, one of the person, the other of the thing :

prolem erudit *artes*. x. 33.

In the passive such verbs keep the accusative of the thing :

multa rogatus. xvii. 50.

B. GENITIVE.

The Genitive denotes connexion of various kinds.

(1) Genitive of the possessor:

filia Phoebi. xii. 73.
tecta tyranni. ii. 24.
nomina equorum. iv. 20.
iuris erit vestri. ix. 27.

(2) Genitive of the attribute (with adjectival signification):

perdidit hominis formam. xvi. 3.
caeli statione exit. iii. 13.
vires fulminis. ii. 53.
longi labor anni. ii. 21.

(3) Genitive of material or definition (showing in what a thing consists):

flumina nectaris. i. 16.
sicca campus harenæ. v. 13.
damnum lucis ademptæ. xviii. 21.
solidæ munimine molis. xiii. 16.

(4) Genitive of the subject (corresponding to the subject of a verb):

Iovis ira. ii. 22.
vatum præsagia. xxv. 9.
dolor animi. ix. 57.
facta boum. xii. 42.

(5) Genitive of the object (corresponding to the object of a verb):

humani generis regna. ix. 25.
cura quietis. xiv. 23.
flagrat cupidine currus. iii. 2.
pennarum vincula. x. 44.
causa viæ coniunx. ix. 16.

Sometimes we can only decide from the context whether a genitive is subjective or objective.

Many verbs and adjectives take an objective genitive, e.g. those denoting *skill, fulness, want*, and various kinds of *feelings*.

avidus videndi. ix. 46.
nimius vini. xix. 10.

patiens flammæ. iii. 21.
praesagus luctus. iii. 22.
fatorum ignarus. xi. 6.
plena rosarum. iii. 11.
mentis inops. iv. 23.
memor casus. xi. 24.

(6) **Genitive of description:**

puer animi ad praecepta capacis. xi. 8.
consilium multae calliditatis. xxii. 24.
plures nominis huius habe. xxi. 50.

(7) **Genitive of the part** (or 'partitive genitive'), depending on substantives, adjectives, or pronouns:

pecoris pars una. xix. 39.
nil habet sui. xiv. 21.
multum caeli. iv. 17.
quid mihi tunc animi fuit? xviii. 1.
campi ultima. xxiv. 19.
iustissime Troum. xix. 3.
trium minimus. xxiii. 5.

C. DATIVE.

The Dative denotes (A) the person or thing concerned,—uses (2) to (5) given below being special examples of (1); (B) tendency or purpose, i.e. (6) below.

(1) **Dative of person or thing concerned:**

(a) *Dative of advantage:*

panditur Diti via. vi. 31.
Telemacho veniet fortior aetas. xvii. 79.
comiti timet. x. 31.
consuluit amori. xvii. 13.
prosunt cervo. ii. 53.
fratri posuere capillos. xiv. 57.

(b) *Dative of disadvantage:*

non leve finitimis malum. xx. 10.
uni mihi Pergama restant. xvii. 41.
longum tibi crimen. xi. 5.
sustinet oranti negare. ix. 37.

After verbs of *taking away*:

oculis ereptus eras. xii. 33.

est mihi ademptus. xvii. 71.

- (c) *Ethic dative* (denoting the person interested in a statement),
only personal pronouns in lively expressions:

quid tibi cum gladio? vii. 19.

hoc mihi surgat opus! xxi. 20.

- (d) After many compound verbs, transitive and intransitive:

alimenta nubibus affert. ii. 19.

dictis adde fidem. xxii. 10.

manus ultima coeptis imposita est. x. 18.

nubes inducere terris. v. 19.

nubem oculis obiecit. xv. 15.

condenti ades. xxi. 17.

corporibus gelidis incumbit. viii. 5.

sorori immoritur. viii. 21.

adstupet ipse sibi. xiv. 11.

incursant ramis. ii. 51.

- (e) After many adjectives, especially those denoting *nearness*,
likeness, *fitness*, and their opposites:

utilis armis. xxiv. 43.

subolem priori dissimilem. ii. 8.

verba contraria verbis. xix. 50.

(2) Dative of remoter object :

- (a) After transitive verbs of *giving*, *telling*, and the like:

corpora dant tumulo. v. 38.

hanc tibi mittit. xvii. 1.

porrexī tibi bracchia. xiv. 33.

- (b) After intransitive verbs of *sparing*, *trusting*, *obeying*, and
others:

parce, puer, stimulis. iii. 25.

mihi crede. xix. 2.

monitis parere paternis. iii. 24.

rati nocuit. xviii. 5.

favet ingeniis. xi. 17.

(3) Dative of person judging:

nec *mihi* mors gravis est. xiv. 40.

tibi tutius aequor erat. vii. 16.

(4) Dative of the possessor:

est *tibi* natus. xvii. 83.

dira *viro* facies. xx. 11.

portus et ara *tuis*. xvii. 82.

(5) Dative of the agent, used with the gerundive, perfect passive, and adjectives in *-bilis*:

insula visa *mihi*. xix. 3.

dis notas sustulit manus. xxii. 8.

digitis arma tenenda *tuis*. vii. 20.

deplorata *colonis* vota. ii. 20.

tellus *iusto* regnata *parenti*. xii. 51.

sumpta *mihi* fuerant. xix. 35.

This dative is really a dative of 'person concerned.' So we may translate 'an island visible *to me*'—'hands well known *to the gods*'—'arms *for thy fingers* to hold'—'an object of mourning *to farmers*.'

(6) Dative of tendency or purpose:

materiam *suo* praebet *damno*. v. 4.

Here comes the 'predicative dative,' denoting that which something serves as or occasions,—sometimes in connexion with dative of 'person concerned,' sometimes alone:

est iactura *dolori* omnibus. ii. 3.

huic sunt violaria *curae*. vi. 19.

sint *curae* ista *tuae*. xxi. 28.

D. ABLATIVE.

The three main uses of the Ablative in Classical Latin—Ablative proper, Instrumental, and Locative—correspond to three Cases which in early Latin were distinct in form also.

(1) Ablative proper (denoting from):**(a) Place whence (including separation and origin):**

est fama remissa *Pylo*. xvii. 54.

deciderant *arbore* glandes. i. 12.

fluit unda *capillis*. ii. 14.

magnis excidit ausis. v. 40.

tollit humo munus. xxii. 19.

nate dea. xix. 4.

Often with a preposition:

funduntur ab aethere nimbi. ii. 17.

mittitur illis de turribus. xvi. 13.

(b) After verbs and adjectives denoting *want* or *deprivation*:

vacat insula cultu. xii. 41.

remigio carens. x. 46.

ille metu vacuus. vii. 21.

terrae mortalibus orbae. ii. 4.

(c) *Comparison* or *difference* from:

frigidior glacie. xii. 22.

nave tutius aequor erat. vii. 16.

(d) *Agency*, regarded as coming *from* a person,—with preposition *a* or *ab*:

adiutus ab uno. xvii. 33.

N.B. the poetical use:

lupus est a voce retentus. vii. 3.

(2) **Instrumental ablative** (denoting *by*, *with*), including the 'sociative' uses:

(a) *Ordinary instrumental use*:

tridente terram percussit. ii. 31.

subsecat ungue comas. vi. 20.

plausit pennis. xi. 3.

saucia vomeribus. i. 9.

praecipiti tenta Noto. xii. 20.

(b) *Cause* and *Means*:

non sentitur sedulitate labor. vi. 16.

illa malo est audax. viii. 15.

augurio laeti. xxi. 25.

cuncta miratur, quibus est mirabilis. xiv. 17.

(c) *Measure of difference*:

quo magis illa canit, magis hoc erigimur. xix. 51.

aequali spatio distantibus illis. xi. 13.

(d) With certain adjectives, reflexive verbs, and *opus est*:

contenti cibis. i. 10.

fecunda melle Calymne. x. 40.

plenos flore sinus. vi. 14.

iubet uti navita ventis. xvi. 17.

simulacra functa sepulcro. ix. 7.

Phrygia potiuntur harena. xv. 21.

nil opus est certamine. xxi. 3.

lit. 'there is no work to be done by...', i.e. 'there is no need of...'

N.B. The verbs in the above examples have a reflexive sense,—*utor* 'I employ myself (with)', *fungor*, 'I do my duty (with).' Hence the use of the instrumental ablative with these words.

(e) *Accompaniment*:

comitata puellis. vi. 7.

dictus es Ismariis isse equis. xvii. 36.

captivo bove victor arat. xvii. 42.

madidis evolat alis. ii. 12.

Often with preposition *cum*:

Paris rapta cum coniuge attulit. xv. 1.

stabant cum vestibis atris. viii. 15.

(f) *Manner*:

sponte sua fidem colebat. i. 2.

ordine currunt. iv. 9.

dominam casu nulla secuta. vi. 26.

ore renidenti captabat plumas. x. 15.

celeri passu Cremeram tetigere. xxiv. 9.

alternis nomen utrumque ciet. vi. 50.

(g) *Quality and Description*:

tergo delphina recurvo. vii. 31.

subolem promittit origine mira. ii. 9.

clausis moenia portis. xiv. 30.

(h) (i) *Attendant circumstances*, including

(ii) *Ablative absolute* (so called);

- (i) *monitis simul caelestibus intrat.* xix. 44.
nitidis argenteus undis. xiv. 1.
culto fertilis Henna solo. vi. 4.
fusis Maenadas ire comis. vi. 40.
- (ii) *mole remota, immittite habenas.* ii. 27.
dictoque 'vale,' 'vale' inquit. xiv. 52.
flentibus stetit Iphigenia ministris. xv. 14.
nullo inhibente eunt. iv. 25.
auspiciis vobis surgat opus. xxi. 20.
me duce carpe viam. x. 26.

N.B. Such sentences as the following help us to understand that the term *ablative absolute* is a misleading one:

quaesitisque diu terris, ubi sistere detur,
in mare lassatis volucris vaga decidit alis. ii. 55.
vindice nullo,
sponte sua, sine lege, fidem rectumque colebat. i. 1.

We cannot regard these ablatives as really *absolute*, i.e. 'set free' from the frame-work of the sentences. The words *quaesitis terris* 'with the search for land' and *vindice nullo* 'with no one to punish' are really no more *absolute* than *lassatis alis* and *sponte sua*. So also in the instances above, *flentibus ministris* is 'with the attendants weeping' and *me duce* 'with me as leader.'

(3) **Locative ablative** (denoting **in, on, at**):

(a) *Ordinary locative use:*

castra loco ponunt. xxiv. 11.
Aulide puppes tenuisset. xv. 6.
fronte sedent nebulae. ii. 15.
pastae monte capellae. xiv. 2.
haerentia viscere tela. viii. 17.
medio tutissimus ibis. iii. 29.
toto clamanti litore reddebant. xii. 11.

In metaphorical sense:

pacto statur. xxi. 7.

Often with preposition *in*:

in hac radii parte. v. 29.
squalidus in ripa sedit. ix. 56.
in medio relinquunt. xxiv. 21.

(b) *Way along which:**Taenaria descendere porta.* ix. 6.*ibimus illac.* x. 4.*hac ibat Simois.* xvii. 23.*medio limite curras.* x. 21.*penetrat rimis lumen.* v. 11.(c) *Price at which:**fertur mutasse Mycenida cerva.* xv. 17.

Cf. the pure locative of price (E. 3).

Under this head falls the ablative with *dignus*, *indignus*, and the verb *dignor*:*dignos Baccho crines.* xiv. 14.Cf. *tali dignor honore* (Virg.) 'I rate myself *at* such an honour.'(d) *Part concerned and Respect in which:**vulnera tergo accipiunt.* xxiv. 15.*tres sumus imbelles numero.* xvii. 69.*miserabile visu.* xvi. 20.N.B. The supine in *-u* is really the ablative (perhaps sometimes the dative) of a verbal noun.(e) *Time at which* and *in the course of which* (used very freely in poetry):*nocte silente venit.* xxiii. 6.*nec visa prioribus annis.* xi. 4.*mollibus annis erudiendus erat.* xvii. 83.*septem diebus sedit.* ix. 55.*novus exiguo tempore murus erat.* xxi. 26.

E. LOCATIVE.

Some examples of an old Locative case survive in Latin, the termination being *-i* in the singular. In the plural the Locative terminations cannot be distinguished from those of the Ablative.(1) *Place at or on which:*

Ordinary use:

humi positus. xiv. 13.Cf. *domi* 'at home,' *Romae* (for the older *Romai*) 'at Rome,' *Carthagini* 'at Carthage,' *Athenis* 'at Athens,' and the metaphorical use of *animi* 'in mind,' and *cordi* 'at heart.'

(2) Time at which:

rorata *mane* pruina. xxii. 1.

mane appears as *mani* in old Latin; so also *luci* 'in day-light.'

(3) Price at which:

vix Priamus *tanti* totaque Troia fuit. xvii. 4.

Cf. the similar use of *parvi*, *plurimi*, *minimi*, *nihili*.

The genitives *pluris* and *minoris* are used (by false analogy) to denote *price*.

F. SUBJUNCTIVE MOOD.

The chief uses of the Subjunctive are:—

(1) Jussive Subjunctive, i.e. in (a) *commands*, (b) *wishes*, (c) *prohibitions*:

(a) *experiamur* aves. xxi. 4.

tu citius *venias*. xvii. 82.

sint curae ista tuae. xxi. 28.

(b) hoc mihi *surgat* opus. xxi. 20.

di, precor, hoc *iubeant*. xvii. 73.

cuncta *regas*. xxi. 49.

(c) nil mihi *rescribas*. xvii. 2.

neve quis *transeat*. xxi. 29.

The Jussive Subjunctive is sometimes used of events no longer possible, the tense being imperfect or pluperfect.

di *facere*nt ut me videres. xii. 87.

me quoque *mactasses*. xii. 59.

When used in questions, the Jussive Subjunctive is sometimes called 'Deliberative.'

quid *faciat*? iv. 17.

quo sola *ferar*? xii. 41.

quid potius *facere*nt? xii. 35.

(2) Potential Subjunctive, used of events which *might happen* or *might have happened*, sometimes called 'Subjunctive of imagination.'

spirare Typhoëa *credas*. xx. 31.

illam trepidare *videres*. viii. 22.

mallet nunquam tetigisse. iv. 16.

utilius *starent* etiam nunc. xvii. 57.

vix *movissent* illud opus. xx. 22.

The second person of the present Subjunctive is often used in a general sense:

qua *notes*, angulus omnis abest. xxii. 22.

The Subjunctive of conditional statement belongs here. [Some think that in the examples just quoted there is a suppressed condition: e.g. *credas* might mean 'you would believe, if you were there.']

nec, si *sciat*, *imperet* illis. iv. 11.

nec *dilata foret*, nisi *fecissent*. xv. 4.

nisi *vitasset*, *manerem*. xix. 39.

(3) **Concessive Subjunctive:**

omnia *possideat*, non possidet aera. x. 5.

Telemacho veniet, *vivat* modo. xvii. 79.

terras licet *obstruat*, at caelum patet. x. 3.

ut te non *tegeres*, tutus eras. xii. 78.

(4) **Final Subjunctive**, i.e. denoting *purpose*:

dicere ut hoc *posset*, verbera passus erat. xxiii. 10.

non huc, ut *viderem* Tartara, descendi. ix. 13.

quo magis *doleam*, nec nos mare separat. xiv. 29.

deflevit, ne non *temptaret* et umbras. ix. 5.

quae *regerent* passus, fila dedi. xii. 54.

quam tibi *reddat*, traditur charta. xvii. 51.

ne *deprimeret* pertimui. xviii. 9.

Cf. several examples in xviii. 17—20.

(5) **Consecutive Subjunctive**, i.e. denoting *consequence*. The 'generic' use of the Subjunctive (i.e. denoting *kind* or *class*) comes under this head.

ponit, ut crevisse *putes*. x. 9.

sunt qui parcere Troiae Neptunum *credant*. xv. 8.

quidve quod *restet* adest? xxiv. 34.

quod *videant* oculi nil nisi litus habent. xii. 8.

capit coronam, quae *possit* crines decere. vii. 24.

qui silices Thesea *vincat* habes. xii. 80.

(6) **Causal Subjunctive:**

nec, ut qui *sit* inutilis armis, tenere potest. xvii. 77.

The *temporal* use of the Subjunctive (i.e. 'historic *cum*' with imperfect or pluperfect subjunctive) is often hardly distinguishable from the *causal* use, from which it is developed.

(7) Subjunctive in dependent statements :

- (i) in dependent 'jussive' clauses, i.e. containing (a) *commands*,
(b) *wishes*, (c) *prohibitions* :

(a) medio ut limite *curras* moneo. x. 21.

(b) ut *tueatur* bella precantur. xxiii. 13.

(c) legem accipit, ne *flectat*. ix. 40.

- (ii) in dependent questions :

quis scit an tigrida Dia *ferat*? xii. 68.

appellat, quod sibi *monstret* iter. xxiii. 15.

fare, quanta virtute *abstuleris* ora. xiii. 14.

rogant, ferisne *paret* tradere. ii. 6.

- (iii) in subordinate clauses of *oratio obliqua* :

qui aethera carpere *possent* credidit esse deos. x. 37.

testatus, nisi opem *ferat*, omnia interitura. v. 17.

G. INFINITIVE.

The chief uses of the Infinitive are :—

- (1) **Infinitive in its original datival sense** (see the notes on the four examples which follow) :

- (a) after verbs, to express *purpose* :

te *quaerere* missus. xvii. 27.

tecta *subire* sumus lecti. xix. 8.

- (b) after substantives :

nec mihi sunt vires inimicos *pellere*. xvii. 81.

- (c) after adjectives :

silva *occulere* apta feras. xxiv. 20.

- (2) **Infinitive as object of verbs** of *wishing*, *attempting*, *compelling*, and many others :

posse pati volui. ix. 18.

solari conata parentem. viii. 19.

est ausus *descendere*. ix. 6.

horrescere coepi. xix. 30.

prendere certans. ix. 48.

hortatur *sequi*. x. 33.

nec te *spectare* iubeo. x. 24.
 vera *loqui* sinitis. ix. 13.
 quaerentes *trepidare* vetat. ii. 8.
ire negabamus. xix. 8.

- (3) **Infinitive as predicate**, i.e. **Historic Infinitive**, often used in rapid, graphic descriptions:

pro verbis *edere* raucum
 murmur, et in terram toto *procumbere* vultu. xix. 31, 2.

- (4) **Accusative and Infinitive**, used with verbs of *saying, thinking, perceiving*, and the like:

narrat *esse locum*. xiii. 16.
 fama est *maduisse genas*. ix. 35.
esse deos crudeles questus. ix. 58.
mundum rubescere vidit. iii. 14.
illam trepidare videres. viii. 22.
corpus putat *esse* quod unda est. xiv. 10.

- (5) **Nominative and Infinitive**, used with the passives of verbs of *saying, thinking, perceiving*, and the like:

Cynthia fertur *obstupuisse*. vii. 9.
freta dicuntur *expellere* phocas. xii. 69.
dictus es isse per agmen. xvii. 36.
facta (esse) videbor *anus*. xvii. 88.

- (6) **Infinitive as subject**:

nec *scire* mihi licet. xvii. 47.
vincere aperte non datur. xxiv. 17.
 certum est *nolle* redire mihi. ix. 28.
 pium est *adhibere* deos. xxi. 19.
 labor est *inhibere* volentes. iii. 26.

H. GERUND AND GERUNDIVE.

- (1) The Gerund and Gerundive are often used to denote that something *ought* or *is to be done*:

non est hortamine longo *utendum*. ii. 25.
 in patrias artes *erudiendus* erat. xvii. 84.
 oscula non iterum *repetenda*. x. 30.
 sed nulla *timenda* erat. xix. 13.
resecanda falce luxuriat humus. xvii. 43.
 tradiderat *docendam* progeniem. xi. 6.

N.B. The agent, when expressed, is usually in the dative:

cui res restituenda foret. xxiv. 46.

spelunca vix *ipsis* invenienda *feris*. xx. 14.

vir *mihi* carendus abest. xvii. 40.

In the last instance *carendus* is remarkable, since *careo* takes an ablative. But in old Latin this verb sometimes takes an accusative; so we may regard *carendus* as an archaism.

- (2) The **Genitive** of the Gerund often depends on a substantive or adjective:

carpendi studium. vi. 25.

avidus *videndi*. ix. 46.

causa *morandi*. xvii. 47.

praecepta *volandi*. x. 26.

pereundi figurae. xii. 63.

- (3) The **Ablative** of the Gerund is often used to denote *manner* or *cause*:

res *cunctando* restituenda. xxiv. 46.

VOCABULARY

ABBREVIATIONS

<i>abl.</i>	ablative.	<i>n.</i>	neuter.
<i>acc.</i>	accusative.	<i>neg.</i>	negative.
<i>adj.</i>	adjective.	<i>part.</i>	participle.
<i>adv.</i>	adverb.	<i>pass.</i>	passive.
<i>comp.</i>	comparative.	<i>pf.</i>	perfect.
<i>conj.</i>	conjunction.	<i>pl.</i>	plural.
<i>def.</i>	defective.	<i>prep.</i>	preposition.
<i>f.</i>	feminine.	<i>pron.</i>	pronoun.
<i>gen.</i>	genitive.	<i>sing.</i>	singular.
<i>impers.</i>	impersonal.	<i>v.</i>	verb.
<i>indecl.</i>	indeclinable.	<i>v. a.</i>	verb active.
<i>interj.</i>	interjection.	<i>v. d.</i>	verb deponent.
<i>interr.</i>	interrogative.	<i>v. n.</i>	verb neuter.
<i>irreg.</i>	irregular.	1, 2, 3, 4	1st, 2nd, 3rd, 4th
<i>m.</i>	masculine.		conjugation.

The quantity of long vowels is marked except in syllables where they are also long by position.

ā and **ab**, prep. with *abl.* *from, by.*

abdō, 3 v. a. *abdidī*, *abditum*, *hide.*

abeō, 4 v. n. *abīvī* or *abiī*, *abitum*,
go away.

abluō, 3 v. a. *wash away.*

aboleō, 2 v. a. *abolēvī*, *abolutum*,
efface.

abruppō, 3 v. a. *break away.*

abscindō, 3 v. a. *abscidī*, *abscissum*,
tear off.

abstrahō, 3 v. a. *drag away.*

absum, v. n. *abfui* or *āfui*, *be*
absent.

ac, conj. *and, as.*

accēdō, 3 v. n. *accessī*, *accessum*,
approach.

accendō, 3 v. a. *accendī*, *accensum*,
kindle.

accessus, ūs, m. *approach.*

accipiō, 3 v. a. *accēpī*, *acceptum*,
receive, hear.

accipiter, tris, m. *hawk.*

acclivis, e, *up-hill, steep.*

accommodō, 1 v. a. *fit on.*

acernus, a, um, *of maple wood.*

actor, ōris, m. *drover.*

acūtus, a, um, *sharp.*

ad, prep. with *acc.* *to, at, to-*
wards.

adamās, antis, m. *adamant.*

addō, 3 v. a. *addidī*, *additum*,
add, put on.

adducō, 3 v. a. *bring to, draw up.*

adeō, 4 v. n. *adivī* or *adii*,
aditum, go to, approach.

adēsus, a, um, *eaten away.*

adferō, v. irreg. attulī, adlātum,
bring to.

adhibeō, 2 v. a. *employ, invite.*

adhūc, adv. *hitherto, as yet.*

adi-ciō, 3 v. a. adiēcī, adiectum,
add.

adimō, 3 v. a. adēmī, ademptum,
take away.

adipiscor, 3 v. d. adeptus, *obtain.*

aditus, ūs, m. *approach.*

adiuvō, 1 v. a. adiūvī, adiūtum,
help.

adlābor, 3 v. d. *glide to, sail to.*

admittō, 3 v. a. *send to, let
loose.*

admoneō, 2 v. a. *warn, remind.*

adnuō, 3 v. n. *nod assent.*

adstupeō, 2 v. n. *be amazed at.*

adsum, v. n. adfuī, *be present, aid.*

adūlor, 1 v. d. *fawn upon.*

aduncus, a, um, *bent.*

adūrō, 3 v. a. *scorch, burn.*

adversus, a, um, *facing.*

advertō, 3 v. a. *turn to; (with
ellipse of animum) attend to.*

aequālis, e, *equal, of the same age.*

aequor, oris, n. *level surface, sea.*

aequoreus, a, um, *of the sea.*

aequus, a, um, *level, equal, kind.*

āēr, āeris, m. *air; acc. sing. āera.*

aes, aeris, n. *bronze.*

aestus, ūs, m. *heat, tide.*

aetās, ātis, f. *age, time of life.*

aeternus, a, um, *eternal.*

aethēr, eris, m. *upper air, sky,
air; acc. sing. aethera.*

aetherius, a, um, *of the upper air,
heavenly.*

aevum, ī, n. *age, life, time.*

affigō, 3 v. a. *fix up.*

ager, agrī, m. *field, farm.*

agitō, 1 v. a. *stir, drive, shake.*

agmen, inis, n. *troop, army, host.*

agna, ae, f. *ewe lamb.*

agnoscō, 3 v. a. agnōvī, agnitum,
acknowledge, recognise.

agō, 3 v. a. and n. ēgī, actum,
*lead, drive, do, act, pass time;
grātēs agō, return thanks.*

agrestis, e, *belonging to the*

*country; subst. agrestis, pea-
sant.*

āiō, v. def. *say, speak.*

āla, ae, f. *wing.*

albeō, 2 v. n. *be white.*

albus, a, um, *white.*

āles, itis, m. and f. *bird.*

alimentum, ī, n. *nourishment.*

aliquis, a, id, *some one, any one.*

aliter, adv. *otherwise.*

alius, a, ud, *other, another,
different; alius...alius, one...
another.*

alligō, 1 v. a. *fasten.*

alō, 3 v. a. alui, *nourish.*

altāre, is, n. *altar.*

altē, adv. *on high, deep.*

alter, era, erum, *the one, the
other (of two); alter...alter,
one...another.*

alternus, a, um, *alternate.*

altus, a, um, *high, deep; subst.*

altum, ī, n. *height, depth, pl.
alta.*

amarantus, ī, m. *amaranth.*

ambāgēs (only pl. and abl. sing.),
um, f. *roundabout way, evasion.*

ambigō (only pres. stem), 3 v. n.
waver, doubt, dispute.

ambiguus, a, um, *doubtful,
dangerous.*

ambrosia, ae, f. *ambrosia.*

amictus, ūs, m. *robe.*

amicus, a, um, *friendly; subst.
friend.*

āmittō, 3 v. a. *lose.*

amnis, is, m. *river.*

amō, 1 v. a. *love; subst. amans,
lover.*

amor, ōris, m. *love.*

amplector, 3 v. d. amplexus,
embrace.

an, conj. *whether, or.*

ancile, is, n. *ancile (sacred
shield).*

ancora, ae, f. *anchor.*

angulus, ī, m. *corner, angle.*

angustus, a, um, *narrow; subst.
angustum, ī, n. narrow place.*

anima, ae, f. *breath, life, ghost.*

- animus**, ī, m. *mind, spirit, heart, courage.*
annus, ī, m. *year.*
ante, prep. with acc. and adv. *before.*
antiquus, a, um, *former, ancient.*
antistita, ae, f. *priestess.*
antrum, ī, n. *cave.*
anus, ūs, f. *old woman.*
aper, apri, m. *wild boar.*
aperiō, 4 v. a. aperui, apertum, *open.*
apertē, adv. *openly.*
apertus, a, um, *open.*
appāreō, 2 v. n. *appear, be manifest.*
appellō, 1 v. a. *call, appeal to.*
applicō, 1 v. a. applicāvi and applicui, *apply, bring to shore.*
aptus, a, um, *fit, suitable.*
aqua, ae, f. *water.*
āra, ae, f. *altar.*
arātor, ōris, m. *ploughman.*
arātrum, ī, n. *plough.*
arbitrium, ī, n. *control.*
arbor, oris, f. *tree.*
arbustum, ī, n. *tree, shrub.*
arbutus, a, um, *of arbutus.*
arceō, 2 v. a. *keep away, ward off.*
arcus, ūs, m. *bow.*
ardeō, 2 v. n. arsi, *burn.*
arduus, a, um, *high.*
ārea, ae, f. *space, court, field (metaph.).*
āreō, 2 v. n. *be dry.*
argenteus, a, um, *of silver, silvery.*
argūmentum, ī, n. *proof, sign.*
āridus, a, um, *dry, parched.*
arma, ōrum, n. pl. *implements, arms, weapons.*
armentum, ī, n. *herd.*
armō, 1 v. a. *equip, arm.*
arō, 1 v. a. *plough.*
arrīdeō, 2 v. n. *smile on.*
arripiō, 3 v. a. arripui, arreptum, *seize on.*
ars, artis, f. *art, device, trick.*
articulus, ī, m. *knuckle, finger.*
artūs, uum, m. pl. *joints, limbs.*
arvum, ī, n. *corn-field, field.*
arx, arcis, f. *height, citadel.*
ascendō, 3 v. a. *climb, ascend.*
aspergō, inis, f. *spray.*
aspiciō, 3 v. a. aspexi, aspectum, *look at, see.*
assensus, ūs, m. *assent.*
assuētus, a, um, *accustomed.*
astrum, ī, n. *star, constellation.*
astus, ūs, m. *guile.*
at, conj. *but, meanwhile.*
āter, tra, trum, *black.*
atque, conj. *and, as.*
ātrium, ī, n. *hall.*
attingō, 3 v. a. attigi, *touch.*
attonitus, a, um, *astonished, distraught.*
audax, gen. audācis, *bold.*
audeō, 2 v. a. and n. ausus, *dare.*
audiō, 4 v. a. *hear.*
auferō, v. irreg. abstuli, ablātum, *carry off.*
augeō, 2 v. a. auxi, auctum, *increase.*
augurium, ī, n. *augury.*
aula, ae, f. *hall.*
aura, ae, f. *breeze, breath.*
aurātus, a, um, *gilded, adorned with gold.*
aureus, a, um, *golden.*
auriga, ae, m. *charioteer.*
auris, is, f. *ear.*
auspex, icis, m. *auspice-taker, favourer, aider.*
auspiciū, ī, n. *omen.*
ausum, ī, n. *bold deed.*
aut, conj. *either, or.*
autem, conj. *but.*
auxiliāris, e, *aiding, auxiliary.*
auxilium, ī, n. *help.*
avēna, ae, f. *oats, reed.*
āversus, a, um, *turned away, backwards.*
āvertō, 3 v. a. *turn away; pass. in neut. sense, turn away.*
avidus, a, um, *greedy, eager.*
avis, is, f. *bird.*
āvius, a, um, *pathless, impassable; n. pl. āvia, pathless tracts.*
axis, is, m. *axle, axle-tree, axis (of the earth), the pole, heaven.*

baculum, ī, n. *staff*.
 barba, ae, f. *beard*.
 barbarus, a, um, *barbarous, barbarian*.
 bellum, ī, n. *war*.
 bēlua, ae, f. *wild beast*.
 bene, adv. *well*.
 bibō, 3 v. a. *drink*.
 bifidus, a, um, *cleft in twain*.
 bis, adv. *twice*.
 blandus, a, um, *fawning*.
 bonus, a, um, *good*.
 bōs, bovis, m. and f. *ox, cow*.
 brachium, ī, n. *fore-arm, arm*.
 brevis, e, *short*.

cacūmen, inis, n. *top, tree-top*.
 cadō, 3 v. n. cecidī, cāsum, *fall*.
 caecus, a, um, *blind, dark*.
 caedēs, is, f. *slaughter, sacrifice, blood*.
 caedō, 3 v. a. cecidī, caesum, *kill, cut down*.
 caelestis, e, *heavenly*; subst. pl. caelestēs, *heavenly beings*.
 caelō, 1 v. a. engrave, carve.
 caelum, ī, n. *sky, heaven*.
 caeruleus and caerulus, a, um, *blue, dark blue, murky*.
 calathus, ī, m. *basket*.
 calcō, 1 v. a. *tread on, kick*.
 cālgō, inis, f. *darkness*.
 calliditās, ātis, f. *cunning*.
 callidus, a, um, *cunning*.
 caltha, ae, f. *marigold*.
 campus, ī, m. *plain, field*.
 candidus, a, um, *white*.
 candor, ōris, m. *whiteness*.
 cānens, entis, *white*.
 cānescō, 3 v. n. *grow white*.
 canis, is, m. and f. *dog*.
 canō, 3 v. a. cecinī, cantum, *sing*.
 cantō, 1 v. a. *sing*.
 cantus, ūs, m. *song, note*.
 cānus, a, um, *hoary, white*.
 capax, ācis, *apt*.
 capella, ae, f. *she goat*.
 capillus, ī, m. *hair*.
 capiō, 3 v. a. cēpī, captum, *take, seize, catch, charm*.

captivus, a, um, *captive*.
 captō, 1 v. a. *catch, catch at*.
 caput, itis, n. *head, source*.
 carbasa, ōrum, n. pl. *canvas, sails*.
 careō, 2 v. n. *be without, want*.
 carīna, ae, f. *keel, ship*.
 carmen, inis, n. *song, poem, epitaph*.
 carpō, 3 v. a. carpsī, carptum, *pluck, graze, tread, pass over*.
 cārus, a, um, *dear*.
 casia, ae, f. *casia*.
 castra, ōrum, n. pl. *camp*.
 castus, a, um, *pure, virgin*.
 cāsus, ūs, m. *chance, disaster*.
 catēna, ae, f. *chain*.
 cauda, ae, f. *tail*.
 causa, ae, f. *cause, reason*.
 cautēs, is, f. *jagged rock*.
 cautus, a, um, *careful*.
 caveō, 2 v. a. cāvī, cautum, *take heed, beware*.
 cēdō, 3 v. a. and n. cessī, cessum, *yield, withdraw*.
 celer, eris, ere, *swift*.
 celsus, a, um, *high, proud*.
 centum, indecl. *hundred*.
 cēra, ae, f. *wax*.
 cernō, 3 v. a. crēvī, *see, decide*.
 certāmen, inis, n. *contest*.
 certē, adv. *certainly, surely*.
 certō, 1 v. n. *strive*.
 certus, a, um, *certain*.
 cerva, ae, f. *hind*.
 cervus, ī, m. *stag*.
 cēterus, a, um, *the remainder, the rest*.
 charta, ae, f. *paper, letter*.
 chorda, ae, f. *string*.
 chorus, ī, m. *band, company*.
 chrýsolithus, ī, m. *chrysolite*.
 cibus, ī, m. *food*.
 cieō, 2 v. a. *stir, move, utter*.
 cingō, 3 v. a. cinxī, cinctum, *surround*.
 cinis, eris, m. *ashes*.
 circā, adv. and prep. with acc., *round, around*.
 circumdō, 1 v. a. *surround*.

circumstō, 1 v. n. *stand round*.
 circumvêlō, 1 v. a. *cover round*.
 cithara, ae, f. *harp*.
 cito, adv. *quickly*; comp. citius,
more quickly, sooner.
 cīvis, is, m. *citizen*.
 clādēs, is, f. *disaster*.
 clāmō, 1 v. a. and n. *call, shout*.
 clāmor, ōris, m. *shout*.
 clārus, a, um, *bright, glorious*.
 classis, is, f. *fleet*.
 claudō, 3 v. a. clausī, clausum,
shut, close.
 clāva, ae, f. *club*.
 clāviger, gera, gerum, club-
bearing.
 clipeus, ī, m. *shield*.
 clīvus, ī, m. *slope*.
 coāgulum, ī, n. *rennet*.
 coepī, v. def. *begin*; pf. part. pass.
 coeptus, begun.
 coeptum, ī, n. *attempt*.
 cognoscō, 3 v. a. cognōvī, cog-
 nitum, *examine, notice*; pf.
 know.
 cōgō, 3 v. a. cōēgī, coactum,
collect, compel, bring up (the
 rear).
 collabefactō, 1 v. a. *break down*.
 collābor, 3 v. d. *fall in ruins*,
sink down.
 collis, is, m. *hill*.
 collum, ī, n. *neck*.
 colō, 3 v. a. coluī, cultum, culti-
 vate, *worship*.
 colōnus, ī, m. *farmer*.
 color, ōris, m. *colour*.
 colubra, ae, f. *snake*.
 columba, ae, f. *dove*.
 coma, ae, f. *hair, leaf*.
 combibō, 3 v. a. *drink*.
 comes, itis, m. and f. *companion*.
 comitō, 1 v. a. *accompany*.
 committō, 3 v. a. *commit, entrust*.
 commūne, is, n. *league*.
 compescō, 3 v. a. compescuī,
repress.
 compōnō, 3 v. a. *put together*,
arrange.
 comprimō, 3 v. a. *close*.

concavus, a, um, *hollow*.
 concipiō, 3 v. a. concēpī, con-
 ceptum, *gather, conceive*.
 concitus, a, um, *stirred, excited*.
 condō, 3 v. a. condidī, conditum,
hide, bury, build, found.
 confērō, v. irreg. contulī, collātum,
bring together, join.
 confugiō, 3 v. n. *take refuge*.
 coniunx, iugis, m. and f. *husband*,
wife.
 coniūrātus, a, um, *sworn to-*
gether.
 cōnor, 1 v. d. *attempt*.
 conqueror, 3 v. d. *complain*.
 conscendō, 3 v. a. *mount, embark*.
 conscius, a, um, *privy, with sense*
of guilt.
 consido, 3 v. n. consēdī, conses-
 sum, *sit down, settle down*.
 consilium, ī, n. *plan, design*.
 consistō, 3 v. n. constitī, *take one's*
stand, depend on.
 conspiciō, 3 v. a. *sight, see*.
 consterno, 1 v. a. *frighten*.
 consuētus, a, um, *accustomed*.
 consulō, 3 v. a. consulū, consul-
 tum, *consult, take thought*.
 contemnō, 3 v. a. contempsi,
 contemptum, *despise*.
 contentus (A), a, um, *stretched*,
strained (contendō).
 contentus (B), a, um, *content*,
satisfied (contineō).
 conterreō, 2 v. a. *alarm*.
 conticescō, 3 v. n. conticuī,
become silent.
 contingō, 3 v. a. contigī, contac-
 tum, *touch*.
 contrā, adv. and prep. with acc.
against.
 contrahō, 3 v. a. *bring together*.
 contrārius, a, um, *contrary*; in
 contrāria, *in opposite directions*.
 conveniō, 4 v. n. *come together*;
 impers. *convenit, it is agreed*.
 convertō, 3 v. a. *turn, change*.
 convivium, ī, n. *banquet*.
 convocō, 1 v. a. *call together*.
 cornix, icis, f. *crow*.

cornū, ūs, n. *horn*.
 corōna, ae, f. *wreath, crown*.
 corpus, oris, n. *body*.
 corripīō, 3 v. a. corripuī, correp-
 tum, *seize, enchant*.
 crēdibilis, e, *credible*.
 crēdō, 3 v. a. and n. *entrust*,
believe.
 crēdulus, a, um, *credulous*.
 cremō, 1 v. a. *burn*.
 creō, 1 v. a. *produce, give birth*
to.
 crescō, 3 v. n. crēvī, crētum,
increase, grow.
 crīmen, inis, n. *charge, disgrace*.
 crīnis, is, m. *hair*.
 crīnītus, a, um, *long-haired*.
 croceus, a, um, *of saffron, yellow*.
 crocus, ī, m. *crocus, saffron*.
 crūdēlis, e, *cruel*.
 cruor, ōris, m. *blood, gore*.
 crūs, crūris, n. *leg*.
 cubō, 1 v. n. cubuī, cubitum, *lie*
down.
 culmen, inis, n. *top*.
 cultus, ūs, m. *cultivation*.
 cultus, a, um, *cultivated*.
 cum, conj. *when, since*.
 cum, prep. with abl. *with*.
 cumba, ae, f. *boat*.
 cumulō, 1 v. a. *heap up*.
 cunctor, 1 v. d. *delay*.
 cunctus, a, um, *all together, all*.
 cupidō, inis, f. *desire*.
 cupiō, 3 v. a. *desire*.
 cūr, adv. *why?*
 cūra, ae, f. *care, overseer (rarely)*.
 cūrō, 1 v. a. *care for*.
 currō, 3 v. n. cucurī, cursum,
run.
 currus, ūs, m. *chariot*.
 cursus, ūs, m. *running, course*.
 curvāmen, inis, n. *bending, bend*.
 curvātūra, ae, f. *rounding, rim*.
 curvus, a, um, *bent, curved*.
 custōs, ōdis, m. *guardian*.

damnōsus, a, um, *ruinous*.
 damnum, ī, n. *loss, ruin*.
 [daps], dapis, f. *feast, banquet*.

dē, prep. with abl. *down from*,
from, from among, concerning.
 dea, ae, f. *goddess*.
 dēbeō, 2 v. a. *owe, be bound*,
ought.
 deceō, 2 v. a. *become, besit*.
 dēcidō, 3 v. n. dēcidī, *fall down*.
 decus, oris, n. *grace, beauty*.
 dēcutiō, 3 v. a. dēcussī, dēcussum,
strike down.
 dēdō, 3 v. a. dēdidī, dēditum,
hand over, yield.
 dēdūcō, 3 v. a. *draw down, lead*
down.
 dēficiō, 3 v. n. *fail*.
 dēfleō, 2 v. a. *weep for*.
 dēformis, e, *ugly*.
 dēfrēnātus, a, um, *unbridled*.
 dēgravō, 1 v. a. *weigh down*.
 dehiscō, 3 v. n. *part asunder*.
 dein, adv. *then, next*.
 delphīn, inis, m. *dolphin*.
 dēmens, entis, *mad*.
 dēmissus, a, um, *low*.
 dēmittō, 3 v. a. *let down*.
 dēmō, 3 v. a. dempsī, demptum,
take away.
 dēnique, adv. *at last, lastly*.
 dens, dentis, m. *tooth*.
 densus, a, um, *thick*.
 dēpendeō, 2 v. n. *hang down*.
 dēplōrō, 1 v. a. *weep for*.
 dēprecor, 1 v. d. *plead against*,
beg to escape.
 dēprendō, 3 v. a. *seize upon*.
 dēprimō, 3 v. a. *press down*.
 dērigeō, 2 v. n. *grow stiff*.
 descendō, 3 v. n. *descend*.
 dēserō, 3 v. a. dēseruī, dēsertum,
desert.
 dēsīgnō, 1 v. a. *mark out*.
 dēsiliō, 4 v. n. dēsiluī, *leap down*.
 dēsīnō, 3 v. a. and n. dēsīi,
dēsītum, cease.
 dēspiciō, 3 v. a. despexī, despec-
 tum, *look down on*.
 destrīngō, 3 v. a. destrinxī, de-
 strictum, *draw (sword)*.
 dēsum, dēfui, v. n. *be away from*,
be wanting.

dēterreō, 2 v. a. *frighten away*.
 deus, ī, m. *god*; contr. nom. pl.
 dī, dat. and abl. *dīs*.
 dēvius, a, um, *out of the way*.
 dēvorō, 1 v. a. *swallow, repress*.
 dēvoveō, 2 v. a. *devote, curse*.
 dexter, tra, trum, *on the right*;
 subst. *dextra*, f. *right hand*.
 dīcō, 3 v. a. dixī, dictum, *say*.
 dictum, ī, n. *saying, word*.
 dies, ēī, m. and f. in sing., m. in
 pl. *day*.
 differō, v. irreg. distulī, dilātum,
put off.
 diffugiō, 3 v. n. *flee different*
ways.
 diffundō, 3 v. a. *diffuse, spread,*
open, gladden.
 dīgerō, 3 v. a. dīgessī, dīgestum,
distribute.
 digitus, ī, m. *finger*.
 dignus, a, um, *worthy*.
 dilacerō, 1 v. a. *tear in pieces*.
 dilectus, a, um, *beloved*.
 dīmittō, 3 v. a. *send different*
ways.
 dīruō, 3 v. a. dīruī, dīrutum,
destroy.
 dīrus, a, um, *dread*.
 discēdō, 3 v. n. *depart*.
 discō, 3 v. a. didicī, *learn*.
 discrimen, inis, n. *difference,*
peril.
 discursus, ūs, m. *running differ-*
ent ways.
 disiectus, a, um, *scattered, de-*
stroyed.
 dispār, aris, *unequal*.
 dispensō, 1 v. a. *pay out, dis-*
tribute.
 dissiliō, 4 v. n. dissilui, *leap*
different ways.
 dissimilis, ē, *different, unlike*.
 dissimulō, 1 v. a. *dissemble,*
conceal.
 dissipō, 1 v. a. *scatter*.
 distō, 1 v. n. *be apart, differ*.
 diū, adv. *for a long time*.
 diurnus, a, um, *of day*.
 diversus, a, um, *different, far off*.

dō, 1 v. a. dedī, datum, *give, offer,*
cause, grant.
 doceō, 2 v. a. docui, doctum,
teach.
 doleō, 2 v. n. *feel pain, grieve*.
 dolor, ōris, m. *pain, grief*.
 dolus, ī, m. *craft, trick*.
 domina, ae, f. *mistress*.
 dominus, ī, m. *master, owner*.
 domō, 1 v. a. domuī, domitum,
tame, subdue.
 domus, ūs, f. *home, house, family*.
 donec, conj. *until*.
 dōnum, ī, n. *gift*.
 dracō, ōnis, m. *serpent*.
 dubius, a, um, *doubtful, un-*
certain, dangerous.
 dūcō, 3 v. a. duxī, ductum, *lead,*
pull (an' oar), describe (a circle),
assume (a colour).
 dulcēdō, inis, f. *sweetness*.
 dum, conj. *while, until*.
 duo, ae, o, *two*.
 duplicō, 1 v. a. *double*.
 dūrō, 1 v. n. *endure*.
 dūrus, a, um, *hard*.
 dux, ducis, m. *leader*.

ē and ex, prep. with abl. *out of,*
from.
 ēburneus, a, um, *of ivory*.
 ecce, interj. *lo! behold!*
 ecquis, n. ecquid, pron. interr. *is*
there any one?
 edax, ācis, *devouring*.
 edō, v. irreg. esse, ēdī, ēsum, *eat*.
 ēdō, 3 v. a. ēdidi, ēditum, *utter*.
 ēdoceō, 2 v. a. *explain*.
 efferō, v. irreg. extulī, ēlātum,
carry out (to burial).
 effundō, 3 v. a. *pour out*.
 ego, meī, *I*.
 ēgredior, 3 v. d. ēgressus, *go out,*
march out.
 ēlix, icis, m. *ditch, water-course*.
 ēlidō, 3 v. a. ēlidi, ēlisum,
strangle, shatter.
 ēmētior, 4 v. d. emensus, *measure*
out.
 ēmittō, 3 v. a. *send out*.

ēmoveō, 2 v. a. *remove*.
 enim, conj. *for*.
 ensis, is, m. *sword*.
 eō, 4 v. n. īvī or īi, itum, *go*.
 eōdem, adv. *to the same place*.
 epulae, ārum, f. pl. *banquet*.
 equidem, adv. *for my part, indeed*.
 equus, ī, m. *horse*.
 ergō, adv. *therefore*.
 ērigō, 3 v. a. ērexī, ērectum, *raise up*.
 ēripio, 3 v. a. ēripuī, ēreptum, *tear off, sever*.
 errō, 1 v. n. *wander*.
 error, ōris, m. *mistake*.
 ērudiō, 4 v. a. *teach*.
 et, adv. and conj. *both, and, also, even*.
 etiam, adv. and conj. *also, even, really*.
 etsī, conj. *although*.
 ēvānescō, 3 v. n. ēvānuī, *begin to vanish*.
 ēvertō, 3 v. a. *overturn*.
 ēvolō, 1 v. n. *fly out*.
 ex. See ē.
 exanimis, e, *breathless, lifeless*.
 excidō, 3 v. n. excidī, *fall out*.
 excipio, 3 v. a. excēpī, exceptum, *take up, catch, receive, welcome*.
 excitō, 1 v. a. *excite*.
 exclāmō, 1 v. a. and n. *shout out*.
 excutiō, 3 v. a. excussī, excussum, *shake off, arouse*.
 exemplum, ī, n. *example, model*.
 exeō, 4 v. n. *go out*.
 exequiae, ārum, f. pl. *funeral rites*.
 exigō, 3 v. a. exēgī, exactum, *finish*.
 exiguus, a, um, *small, scanty*.
 exilium, ī, n. *exile*.
 exitus, ūs, m. *issue, result*.
 expellō, 3 v. a. *drive out, throw up*.
 experior, 4 v. d. expertus, *try*.
 exquirō, 3 v. a. *enquire*.
 exsanguis, e, *bloodless, pale*.
 exsecror, 1 v. d. *curse*.

existō, 3 v. n. *stand out*.
 exspatior, 1 v. d. *break loose*.
 exstinguō, 3 v. a. exstinxi, exstinctum, *quench*.
 exsultō, 1 v. n. *leap up, run riot*.
 externus, a, um, *foreign*.
 extrēmus, a, um, *furthest, extreme*.
 exul, ulis, m. and f. *exile*.
 faciēs, ēī, f. *face, appearance*.
 facio, 3 v. a. fēcī, factum, *make, do*.
 factum, ī, n. *deed, work*.
 fallō, 3 v. a. fefellī, falsum, *deceive*.
 falsus, a, um, *false*.
 falx, falcis, f. *pruning-hook, sickle*.
 fāma, ae, f. *report, fame*.
 famula, ae, f. *maid-servant*.
 fātum, ī, n. *fate, destiny*.
 faveō, 2 v. n. fāvī, fautum, *favour*.
 fax, facis, f. *torch*.
 fēcundus, a, um, *fruitful*.
 fēlix, icis, *lucky, happy*.
 fēmina, ae, f. *woman*.
 fera, ae, f. *wild beast*.
 feretrum, ī, n. *bier*.
 feriō, 4 v. a. *strike*.
 ferō, v. irreg. tuli, lātum, *bear, bring, offer, say*.
 ferox, ōcis, *spirited, brave, warlike*.
 ferreus, a, um, *of iron*.
 ferrum, ī, n. *iron, steel, sword*.
 fertilis, e, *fertile*.
 ferus, a, um, *fierce, wild*; subst. ferus, ī, m. *brute*.
 fessus, a, um, *weary*.
 fētus, ūs, m. *young, offspring, fruit*.
 fidēlis, e, *faithful*.
 fidēs, ēī, *faith, belief*.
 fīdus, a, um, *faithful*.
 figō, 3 v. a. fixī, fixum, *fix, pierce*.
 figūra, ae, f. *shape, figure*.
 filia, ae, f. *daughter*.
 filum, ī, n. *thread*.
 findō, 3 v. a. fidī, fissum, *split*.

fingō, 3 v. a. *finxi*, *fictum*, *fashion*, *suppose*.

finiō, 4 v. a. *bound*, *confine*, *finish*.

finis, *is*, m. *end*.

finitimus, a, um, *neighbouring*; subst. pl. **finitimī**, *neighbours*.

fiō, v. irreg. *factus*, *become*, *be made*.

fistula, ae, f. *pipe*.

flagrō, 1 v. n. *burn*.

flāmen, *inis*, n. *blast*.

flamma, ae, f. *flame*.

flātus, ūs, m. *blast*.

flāvus, a, um, *yellow*.

flēbilis, e, *tearful*.

flectō, 3 v. a. *flexi*, *flexum*, *bend*, *turn*.

fleō, 2 v. n. *weep*.

flētus, ūs, m. *weeping*.

flōs, *flōris*, m. *flower*.

fluctus, ūs, m. *wave*.

flūmen, *inis*, n. *stream*, *river*.

fluō, 3 v. n. *fluxi*, *fluxum*, *flow*.

focus, 1, m. *hearth*.

foedō, 1 v. a. *befoul*.

folium, 1, n. *leaf*, *petal*.

fons, *fontis*, m. *spring*, *fountain*, *pool*.

[**for**], 1 v. d. *fātus*, *say*.

foris, *is*, f. *door*; pl. **forēs**, *two leaves of a door*, *doors*, *entrance*.

forma, ae, f. *form*, *shape*, *beauty*.

formidō, *inis*, m. *fear*.

formō, 1 v. a. *shape*, *fashion*.

formōsus, a, um, *beautiful*.

fors (only nom. and abl.), f. *chance*.

forsitan, adv. *perhaps*.

fortis, e, *brave*, *strong*.

fortiter, adv. *bravely*; comp. **fortius**.

fossa, ae, f. *trench*, *ditch*.

fragor, *ōris*, m. *crash*.

fragōsus, a, um, *broken*, *rough*.

frāgum, 1, n. *strawberry*.

frangō, 3 v. a. *frēgi*, *fractum*, *break*.

frāter, *tris*, m. *brother*.

frāternus, a, um, *brotherly*.

fraus, *fraudis*, f. *harm*, *treachery*.

fremō, 3 v. n. *fremui*, *fremitum*, *roar*, *rage*.

frēnum, 1, n. *bit*, *bridle*.

fretum, 1, n. *strait*, *sea*.

frigidus, a, um, *cold*.

frons (A), *frondis*, f. *leaf*, *foliage*.

frons (B), *frontis*, f. *forehead*, *front*.

frustrā, adv. *in vain*.

frutex, *icis*, m. *bush*, *shrub*.

[**frux**], *frūgis*, f. *fruit*, *produce*, *corn* (usually in pl.).

fuga, ae, f. *flight*, *escape*.

fugax, *ācis*, *fleeting*.

fugiō, 3 v. a. and n. *fūgi*, *flee*, *escape*.

fugō, 1 v. a. *put to flight*.

fulgur, *uris*, n. *lightning*, *thunderbolt*.

fulmen, *inis*, n. *thunderbolt*.

fulmineus, a, um, *like a thunderbolt*.

fulvus, a, um, *yellow*, *tawny*.

fūmō, 1 v. n. *smoke*.

fūmus, 1, m. *smoke*.

fundāmen, *inis*, n. *foundation*.

fundō, 3 v. a. *fūdi*, *fūsum*, *pour*, *scatter*, *spread*.

fungor, 3 v. d. *functus*, *busy one-self*, *perform*, *undergo*.

flūus, *eris*, n. *funeral*, *death*.

furtim, adv. *by stealth*.

furtum, 1, n. *theft*, *stolen thing*.

futūrus, a, um, *about to be*, *future*.

galea, ae, f. *helmet*.

garrulus, a, um, *chattering*.

gaudeō, 2 v. n. *gāvīsus*, *rejoice*.

gaudium, 1, n. *joy*.

gelidus, a, um, *cold*.

gemebundus, a, um, *groaning*.

geminus, a, um, *twin-born*, *double*.

gemitus, ūs, m. *groan*.

gemma, ae, f. *bud*, *gem*, *jewel*.

gemō, 3 v. a. and n. *gemuī*, *gemitum*, *groan*, *bewail*.

genae, *ārum*, f. pl. *cheeks*, *eyeballs*.

generōsus, a, um, *well-born, noble, generous* (of wine).
genitor, ōris, m. *father*.
gens, gentis, f. *family, clan, nation*.
gentilis, e, *of a clan*; subst. *gentilis, clansman*.
genū, ūs, n. *knee*.
genus, eris, n. *birth, race, kind, nature*.
germāna, ae, f. *own sister*.
gerō, 3 v. a. gessi, gestum, *bear, carry on, wage*.
gigantēus, a, um, *of the giants*.
glaciēs (no gen.), f. *ice*.
gladius, ī, m. *sword*.
glans, glandis, f. *acorn*.
gracilis, e, *slim, slender*.
grāmen, inis, n. *grass*.
grandis, e, *big, great*.
grānum, ī, n. *grain*.
grātēs (only nom. and acc. pl.), f. *thanks*.
grātus, a, um, *pleasant, grateful*.
gravis, e, *heavy, serious*.
gravitās, ātis, f. *weight*.
gravō, 1 v. a. *burden, load*.
gremium, ī, n. *bosom, lap*.
gressus, ūs, m. *step*.
grex, gregis, m. *flock, herd*.
gubernātor, ōris, m. *steersman*.
gurgēs, itis, m. *whirlpool, flood*.
guttur, uris, n. *throat*.

habēna, ae, f. *rein*.
habēō, 2 v. a. *have, hold*.
habitō, 1 v. a. and n. *dwell in, dwell*.
haereō, 2 v. n. haesi, haesum, *stick, cling*.
hara, ae, f. *sty*.
harēna, ae, f. *sand*.
harundō, inis, f. *cane, fishing-rod*.
haud, adv. *not*.
hauriō, 4 v. a. hausī, haustum, *drain, drink*.
herba, ae, f. *grass, plant*.
hērōs, ōis, m. *hero*.
heu, interj. *alas!*
hibernus, a, um, *wintry*.

hic and **hic**, haec, hoc, demonstr. pron. *this*.
hic, adv. *here*.
hinc, adv. *hence*.
homō, inis, m. *man, human being*.
hordeum, ī, n. *barley*.
horrendus, a, um, *fearful*.
horreō, 2 v. n. *be rough, bristle, shudder*.
horrescō, 3 v. n. *grow rough, shudder*.
horror, ōris, m. *shuddering, dread*.
hortāmen, inis, n. *exhortation*.
hortor, 1 v. d. *exhort*.
hortus, ī, m. *garden*.
hospes, itis, m. *stranger*.
hospitium, ī, n. *lodging*.
hostis, is, m. *enemy*.
hūc, adv. *hither*.
hūmānus, a, um, *human*.
humilis, e, *low, lowly*.
humus, ī, fem. *ground*; locative, **humī**, *on the ground*.
hyacinthus, ī, m. *hyacinth, blue iris*.

ibi, adv. *there, then*.
ictus, a, um, *struck*.
Idem, eadem, idem, *the same*.
ignārus, a, um, *ignorant*.
ignis, is, m. *fire*.
ignorō, 1 v. a. *be ignorant*.
ignōtus, a, um, *unknown*.
Ilex, icis, f. *holm-oak*.
illāc, adv. *by that way*.
ille, illa, illud, *he, that*.
illīc, adv. *there*.
illūc, adv. *thither*.
imāgō, inis, f. *image, picture, semblance*.
imbellis, e, *unwarlike*.
imber, bris, m. *rain, rain-cloud*.
imitor, 1 v. d. *imitate*.
immānis, e, *monstrous, savage*.
immansuētus, a, um, *untamed, wild*.
immensus, a, um, *measureless*.
immittō, 3 v. a. *send upon, let loose*.

immorior, 3 v. a. *die in, die on.*
immōtus, a, um, *unmoved, immovable.*
immundus, a, um, *filthy.*
immūnis, e, *free from tasks.*
impediō, 4 v. a. *hinder.*
impellō, 3 v. a. *impulsi, impulsum, impel, strike.*
imperium, ī, n. *sovereignty, empire.*
imperō, 1 v. a. *command.*
impetus, ūs, m. *attack, impulse.*
impius, a, um, *impious, godless.*
impleō, 2 v. a. *fill.*
impōnō, 3 v. a. *place upon.*
improbus, a, um, *wicked, bold, shameless.*
impūbēs, eris, *beardless, youthful.*
īmus, a, um, *lowest; subst. īma, depths.*
in, prep. with acc. *into, against; with abl. in, on.*
inamoenus, a, um, *unlovely.*
inānis, e, *empty, void.*
inarātus, a, um, *unploughed.*
inassuētus, a, um, *unaccustomed.*
incēdō, 3 v. n. *walk, move slowly.*
incendium, ī, n. *conflagration.*
incertus, a, um, *uncertain.*
incīdō, 3 v. a. *incidī, incīsum, cut in.*
incipiō, 3 v. a. *incēpī, inceptum, begin.*
inclāmō, 1 v. a. *shout.*
incola, ae, m. and f. *inhabitant.*
incumbō, 3 v. n. *lie upon.*
incursō, 1 v. n. *run against.*
incustōditus, a, um, *unguarded.*
inde, adv. *from this, thence, then.*
indēiectus, a, um, *not thrown down.*
indēlēbilis, e, *imperishable.*
indōtātus, a, um, *without dowry.*
indūcō, 3 v. a. *draw on, draw over.*
indūcō, 3 v. a. *indūī, indūtum, put on, clothe.*
ineō, 4 v. a. *enter, enter on.*
inermis, e, *unarmed.*
inexplētus, a, um, *unsatisfied.*

infāmia, ae, f. *disgrace.*
infēlix, īcis, *unlucky, unhappy.*
inferior, ius, *lower; adv. inferius, lower.*
infernus, a, um, *infernal, of the underworld.*
ingenium, ī, n. *intellect, ability, clever mind.*
ingens, entis, *great, huge.*
ingredior, 3 v. d. *ingressus, enter, advance, go.*
inhibeō, 2 v. a. *hold in, check.*
inhonestus, a, um, *disgraceful.*
inimicus, a, um, *hostile; subst. inimicus, ī, m. enemy.*
iniustus, a, um, *unrighteous.*
inlīmīs, e, *without mud, clear.*
innitor, 3 v. d. *lean against.*
innumerus, a, um, *numberless.*
inops, opis, *poor, meagre.*
inquam, v. def. *say.*
insidiae, ārum, f. pl. *ambush.*
insidior, 1 v. d. *lie in wait.*
insidiōsus, a, um, *treacherous.*
instruō, 3 v. a. *instruxi, instructum, furnish, equip.*
insula, ae, f. *island.*
insum, v. n. *infui, be in.*
insuper, adv. *above.*
intactus, a, um, *untouched.*
intendō, 3 v. a. *direct, stretch towards.*
inter, prep. with acc. *among, between.*
interdum, adv. *sometimes.*
intereā, adv. *meanwhile.*
intereō, 4 v. n. *perish.*
intonō, 1 v. n. *thunder.*
intremō, 3 v. n. *tremble.*
intrō, 1 v. a. *enter.*
introitus, ūs, m. *entrance.*
introrsus, adv. *inwards.*
inultus, a, um, *unavenged.*
inundō, 1 v. a. *overflow.*
inūtilis, e, *useless.*
invādō, 3 v. a. *attack.*
inveniō, 4 v. a. *find.*
invideō, 2 v. n. *envy, grudge.*
invidiōsus, a, um, *enviable, hateful.*

- invisus**, a, um, *hated, hateful*.
invitus, a, um, *unwilling*.
invius, a, um, *pathless*.
ipse, a, um, *self, himself*.
iō, interj. *oh!*
ira, ae, f. *anger*.
irascor, 3 v. d. *irātus*, *be angry*.
irritus, a, um, *in vain*.
is, ea, id, *that, he*.
iste, a, ud, *that, this, that of yours, that by you*.
ita, adv. *so, thus*.
iter, itineris, n. *journey, way, method*.
iterum, adv. *for the second time, again*.

iaceō, 2 v. n. *iacuī*, *lie, lie prostrate*.
iaciō, 3 v. a. *iēcī*, *iactum*, *throw, cast*.
iactō, 1 v. a. *throw, toss*.
iactūra, ae, f. *loss*.
iaculor, 1 v. d. *hurl*.
iam, adv. *now, already, by this time; iam iam, now even now*.
iecur, oris, n. *liver*.
iēiūnium, ī, n. *fast-day, fast*.
iubeō, 2 v. a. *iussī*, *iussum*, *order*.
iugulō, 1 v. a. *cut the throat, slay*.
iugum, ī, n. *yoke, yoke of oxen*.
iungō, 3 v. a. *iunxī*, *iunctum*, *join, harness*.
iūrō, 1 v. a. *swear*.
iūs, iūris, n. *right, justice, authority*.
iussum, ī, n. *command*.
iustus, a, um, *just, proper, regular*.
iuvenālis, e, *youthful, active*.
iuvenca, ae, f. *heifer*.
iuvenis, is, *young; subst. m. young man*.
iuvō, 1 v. a. *iūvī*, *iūtum*, *help, please*.

labō, 1 v. n. *totter, be unsteady*.
labor, ōris, m. *work, toil*.
lābor, 3 v. d. *lapsus*, *glide, slip, fall*.
lāc, lactis, n. *milk*.

lacer, era, erum, *torn, mangled*.
lacerō, 1 v. a. *tear, mangle*.
lacetus, ī, m. *upper arm, arm*.
lacrima, ae, f. *tear*.
lacrimō, 1 v. n. *weep*.
lacus, ūs, m. *lake, pool*.
laetus, a, um, *joyful*.
laevus, a, um, *left; subst. laeva, ae, f. left hand*.
langueō, 2 v. n. *be faint*.
laniō, 1 v. a. *tear, rend*.
lapis, idis, m. *stone*.
largus, a, um, *abundant*.
lassō, 1 v. a. *weary*.
lassus, a, um, *weary*.
lātē, adv. *widely, far and wide*.
lateō, 2 v. n. *lie hid*.
lātrātus, ūs, m. *barking*.
lātus, a, um, *broad, wide*.
latus, eris, n. *side*.
laudō, 1 v. a. *praise*.
laxus, a, um, *loose*.
lea, ae, f. *lioness*.
legō, 3 v. a. *lēgī*, *lectum*, *pick, choose, read*.
lēniō, 4 v. a. *soften*.
lēnis, e, *soft, gently*.
lēniter, adv. *gently*.
lentus, a, um, *pliant, slow*.
leō, ōnis, m. *lion*.
lepus, oris, m. *hare*.
lētum, ī, n. *death*.
levis, e, *light, shadowy, slight, fickle*.
levō, 1 v. a. *lighten, lift up*.
lex, lēgis, f. *law, condition, terms, control*.
librō, 1 v. a. *balance*.
licentia, ae, f. *licence, presumption*.
licet, 2 v. impers. *it is allowed; also used as conj. though*.
līlium, ī, n. *lily*.
līmen, inis, n. *threshold, entrance*.
līmes, itis, m. *path*.
līmōsus, a, um, *muddy*.
līnum, ī, n. *thread*.
liquidus, a, um, *clear, flowing*.
liquor, 3 v. d. *flow, melt*.
lis, litis, f. *strife, law-suit*.

littera, ae, f. *letter* (of alphabet).
lītus, oris, n. *shore*.
liveō, 2 v. n. *be black and blue, be livid*.
locus, ī, m. *place, spot, position*.
longaevus, a, um, *long-lived*.
longē, adv. *far*; comp. **longius**, *farther*.
longus, a, um, *long*.
loquax, ācis, *talkative*.
loquor, 3 v. d. locūtus, *talk, speak*.
lōrum, ī, n. *strap*; pl. **lōra**, *reins*.
luctus, ūs, m. *grief, mourning*.
lūcus, ī, m. *grove*.
lūmen, inis, n. *light, eye*.
lūna, ae, f. *moon*.
lupus, ī, m. *wolf*.
lūridus, a, *sallow, ghastly, lurid*.
lūsus, ūs, m. *play, game*.
lux, lūcis, f. *light*.
luxuriō, 1 v. n. *grow rank, wanton, run riot*.
luxuriōsus, a, um, *wanton, riotous*.
lyra, ae, f. *lyre*.
lyricus, a, um, *of the lyre, lyric*.
mactō, 1 v. a. *slay*.
madeō, 2 v. n. *be moist, drip*.
madidus, a, um, *wet, moist*.
maestus, a, um, *mournful*.
magis, adv. *more*.
magnanimus, a, um, *high-souled, proud*.
magnus, a, um, *great*.
mālor, us, *greater, surpassing*.
male, adv. *badly, excessively, scarcely*.
mālō, v. irreg. māluī, *prefer*.
malum, ī, n. *evil, harm, scourge*.
malus, a, um, *bad*.
mandātum, ī, n. *command, charge*.
māne, indecl. n. *morning*; locative, **māne**, *in the morning*.
maneō, 2 v. a. and n. mansī, *mansum, remain, wait for*.
manifestus, a, um, *clear*.
mānō, 1 v. n. *flow*.

manus, ūs, f. *hand*; **manus ultima**, *finishing touch*.
mare, is, n. *sea*.
margō, inis, m. *edge, brink*.
maritus, ī, m. *husband*.
marmor, oris, n. *marble*.
marmoreus, a, um, *of marble, like marble*.
māter, tris, f. *mother*.
māteria, ae, f. *material, fuel*.
mātūrus, a, um, *ripe, mature*.
maximus, a, um, *very great, greatest*.
medicāmen, inis, n. *drug*.
medius, a, um, *middle*; subst. **medium**, ī, n. *middle*.
mel, mellis, n. *honey*.
melilōtos, ī, f. *melilot* (a kind of trefoil).
melior, us, *better*.
membrum, ī, n. *limb*.
meminī, def. v. a. *remember*.
memor, oris, *mindful, heedful*.
memorō, 1 v. a. *tell, relate*.
mendax, ācis, *lying, false*.
mens, mentis, f. *mind*.
mensa, ae, f. *table, tray*.
mentior, 4 v. d. *lie, say falsely*.
mergō, 3 v. a. mersī, mersum; *sink, engulf*.
merum, ī, n. *wine*.
mētiōr, mensus, v. d. *measure*.
metō, 3 v. a. messuī, messum, *reap, cut down*.
metuō, 3 v. a. metuī, *fear*.
metus, ūs, m. *fear*.
meus, mea, meum, *my*.
micō, 1 v. n. micuī, *move quickly, throb, glitter*.
miles, itis, m. *soldier, soldiery*.
mille, indecl. *thousand*; pl. **mīlia**.
minimus, a, um, *least, smallest, youngest*.
minister, trī, m. *attendant*.
ministra, trae, f. *handmaid*.
minor, us, *smaller, less*; adv. **minus**, *less*.
mīrābilis, e, *wonderful*.
mīrāculum, ī, n. *wonder*.
mīror, 1 v. d. *wonder, admire*.

- mīrus**, a, um, *wonderful*.
miscēō, 2 v. a. *miscuī*, *mixtum*,
mix, mingle.
miser, era, erum, *wretched*.
miserābilis, e, *pitiāble*.
miserandus, a, um, *to be pitied*.
mittō, 3 v. a. *mīsī*, *missum*, *send*,
throw.
modo, adv. *only, just, just now*;
modo...modo, *at one time...at*
another; conj. *provided that*.
modus, ī, m. *manner, measure*.
moenia, ium, n. pl. *city-walls*.
mōlēs, is, f. *mass, bulk*.
mōlior, 4 v. d. *exert oneself, set in*
motion.
molliō, 4 v. a. *soften*.
mollis, e, *soft, tender*.
mōly (Greek word), indecl. n.
moly.
moneō, 2 v. a. *advise, warn*.
monitum, ī, n. *advice, warning*.
monitus, ūs, m. *advice, warning*.
mons, montis, m. *mountain*.
monstrō, 1 v. a. *point out, show*.
monstrum, ī, n. *prodigy, monster*.
montānus, a, um, *belonging to*
mountains, alpine.
mora, ae, f. *delay*.
moribundus, a, um, *dying*.
morior, 3 v. d. *mortuus*, *die*.
moror, 1 v. d. *delay*.
mors, mortis, f. *death*.
mortālis, e, *mortal*.
mōs, mōris, m. *custom, habit*;
 pl. **mōrēs**, *manners, habits,*
character.
mōtus, ūs, m. *movement, shock*.
moveō, 2 v. a. *mōvī*, *mōtum*,
move, stir.
mox, adv. *soon, next, afterwards*.
mūgiō, 4 v. n. *low*.
mūgitus, ūs, m. *lowing*.
mulceō, 2 v. a. *mulsi*, *mulsum*,
soothe, stroke.
multus, a, um, *much*; pl. *many*;
 subst. **multum**, ī, n. *much*.
mundus, ī, m. *universe, heavens*.
mūnimen, inis, n. *defence*.
mūnus, eris, n. *gift*.
mūrex, icis, m. *purple-fish*.
murmur, uris, n. *murmur*.
mūrus, ī, m. *wall*.
mūtō, 1 v. a. *change*.
mūtus, a, um, *silent, dumb*.
nam and **namque**, conj. *for*.
nanciscor, 3 v. d. *nactus*, *light* 1
upon, obtain.
narro, 1 v. a. *tell, relate*.
nascor, 3 v. d. *nātus*, *be born*.
nāta, ae, f. *daughter*.
nātālis, e, *of birth, natal*; subst.
nātālis (*dies understood*), is,
 m. *birthday*.
nātūra, ae, f. *nature*.
nātus, ī, m. *son*.
nāvigō, 1 v. n. *sail*.
nāvis, is, f. *ship*.
nāvita, ae, m. *seaman*.
nē, conj. *lest, that not, not*.
nebula, ae, f. *mist, cloud*.
nec and **neque**, conj. *neither, nor,*
not either.
nectar, aris, n. *nectar*.
nectō, 3 v. a. *nexuī*, *nexum*, *bind,*
fasten, weave.
negō, 1 v. a. and n. *deny, refuse*.
nemorōsus, a, um, *of woods,*
woody.
nemus, oris, n. *wood, forest*.
neque. See **nec**.
nervus, ī, m. *sinew, string*.
nesciō, 4 v. a. *be ignorant of*.
nescius, a, um, *ignorant*.
nēve, adv. *and not, and lest*.
nex, necis, f. *death, slaughter*.
nīdus, ī, m. *nest*.
niger, gra, grum, *black*.
nihil and **nīl**, indecl. n. *nothing*.
nimbus, ī, m. *rain-storm, thunder-*
cloud.
nimius, a, um, *excessive, too fond*
of; subst. n. **nimium**, *too much*;
 also adv.
nisi, conj. *if not, unless*.
niteō, 2 v. n. *gleam, shine*.
nitidus, a, um, *gleaming*.
nītor, 3 v. d. *nixus* and *nīsus*,
lean on, strive.

niveus, a, um, *snowy, white as snow.*

nix, nivis, f. *snow.*

nō, 1 v. n. *swim, float.*

nōbilitās, ātis, f. *nobility, band of nobles.*

noceō, 2 v. n. *harm.*

nocturnus, a, um, *by night, nightly.*

nōdus, ī, *knot, joint.*

nōlō, v. irreg. *nōlūi, be unwilling.*

nōmen, inis, n. *name.*

nōn, adv. *not.*

nondum, adv. *not yet.*

noscō, 3 v. a. *nōvī, nōtum, come to know, discern; pf. nōvī, know.*

noster, stra, strum, *our.*

notō, 1 v. a. *mark, notice, observe.*

nōtus, a, um, *known, well known.*

novem, indecl. *nine.*

novō, 1 v. a. *renew, change.*

novus, a, um, *new, fresh, strange; superl. novissimus, latest, last, hindmost.*

nox, noctis, f. *night.*

nūbēs, is, f. *cloud.*

nūbila, ōrum, n. pl. *clouds.*

nūdō, 1 v. a. *make bare, strip, bare.*

nūdus, a, um, *naked, bare, destitute.*

nullus, a, um, *not any, none.*

nūmen, inis, n. *divinity, influence, power.*

numerus, ī, m. *number, crew, harmony.*

nunc, adv. *now.*

nunquam, adv. *never.*

nuntius, ī, m. *messenger.*

nuntia, ae, f. *female messenger.*

nūper, adv. *lately.*

nupta, ae, f. *bride.*

nusquam, adv. *nowhere.*

nūtrix, icis, f. *nurse.*

nūtus, ūs, m. *nod.*

nympha, ae, f. *nymph, wife.*

ō, interj. *oh!*

obambulō, 1 v. a. *walk about.*

[**ōbex**], icis, m. and f. *barrier.*

obicīō, 3 v. a. *obiēcī, obiectum, cast over.*

obliviscor, 3 v. d. *oblītus, forget.*

oborior, 4 v. d. *obortus, rise, spring up.*

obruō, 3 v. a. *obruī, obrutum, overwhelm.*

obscurus, a, um, *dark.*

obstō, 1 v. n. *obstitī, stand in the way.*

obstruō, 3 v. a. *obstruxī, obstructum, block up.*

obstupescō, 3 v. n. *obstupī, be amazed.*

occallescō, 3 v. n. *occallūi, harden, thicken.*

occidō, 3 v. n. *occidī, occāsum, fall down, die.*

occīdo, 3 v. a. *occīdī, occīsum, kill.*

occiduus, a, um, *setting.*

occulō, 3 v. a. *occulūi, occultum, hide.*

occupō, 1 v. a. *seize, seize upon, leap upon, attack.*

occurrō, 3 v. n. *occurī, occursum, meet.*

occursus, ūs, m. *meeting.*

oculus, ī, m. *eye.*

odor, ōris, m. *smell.*

odōrātus, a, um, *sweet-smelling.*

officium, ī, n. *duty, service.*

ōlim, adv. *at that time, formerly, sometime, hereafter.*

olor, ōris, m. *swan.*

ōmen, inis, n. *omen.*

omnipotens, entis, *almighty.*

omnis, e, *all, every.*

onus, eris, n. *load, burden.*

opācus, a, um, *dark.*

opifex, icis, m. and f. *worker, mechanic.*

oppidum, ī, n. *town.*

[**ops**], opis (no nom. or dat. sing.), f. *aid, help; pl. opēs, power, resources, wealth.*

opus, eris, n. *work, business, need, want.*

ōra, ae, f. *edge, shore.*

orbis, is, m. *circle, orb, wheel, world, country.*
orbis, a, um, *bereft of.*
ordō, inis, m. *order, row.*
origō, inis, m. *birth, beginning.*
orior, 4 v. d. *ortus, arise; subst. oriens, m. east (lit. rising sun).*
ornō, 1 v. a. *furnish, equip.*
orō, 1 v. a. *pray.*
ortus, ūs, m. *rising.*
ōs, ōris, n. *mouth, face.*
os, ossis, n. *bone.*
osculum, ī, n. *kiss.*
ostium, ī, n. *door, entrance, mouth of river.*
ōtium, ī, n. *leisure.*
ovis, is, f. *sheep.*
ōvum, ī, n. *egg.*
pābulum, ī, n. *food, fodder.*
pācifer, era, erum, *peace-bringing.*
pācō, 1 v. a. *pacify.*
pactum, ī, n. *agreement.*
pactus, a, um, *betrothed.*
paene, adv. *nearly, almost.*
palam, adv. *openly.*
palla, ae, f. *robe.*
palleō, 2 v. n. *be pale.*
pallidus, a, um, *pale.*
palma, ae, f. *palm.*
pandō, 3 v. a. *pandī, passum, throw open, spread.*
pandus, a, um, *curved.*
papāvereus, a, um, *of poppy.*
parātus, ūs, m. *preparation.*
parcō, 3 v. a. *pepercī, spare.*
parens, m. and f. *parent, father, mother.*
pāreō, 3 v. n. *obey.*
pariō, 2 v. a. *peperi, partum, bring forth.*
pariter, adv. *equally, together.*
parō, 1 v. a. *prepare.*
pars, partis, f. *part, side.*
partior, 4 v. d. *share.*
parvus, a, um, *small, little.*
pascō, 3 v. a. *pāvī, pastum, feed; pass. feed oneself.*
passim, adv. *far and wide.*
passus, ūs, m. *pace, step.*

pastor, ōris, m. *shepherd.*
patefaciō, 3 v. a. *open.*
pateō, 2 v. n. *be open.*
pater, tris, m. *father.*
paternus, a, um, *of a father, paternal.*
patiens, entis, *enduring.*
pator, 3 v. d. *passus, suffer, feel, allow.*
patria, ae, f. *fatherland, country, native city.*
patrius, a, um, *paternal, ancestral, of one's country.*
patruus, ī, m. *uncle.*
patulus, a, um, *spreading.*
paucī, ae, a, *few.*
paulātim, adv. *by degrees.*
paulum, ī, n. *a little.*
paveō, 2 v. n. *pāvī, quake, fear.*
pavidus, a, um, *quaking, fearful.*
pectus, oris, n. *breast, heart.*
pecus (A), oris, n. *cattle, herd (collective).*
pecus (B), udis, f. *one of a herd, beast.*
pelagus, ī, n. *sea.*
pellō, 3 v. a. *pepulī, pulsum, drive, strike.*
pendeō, 2 v. n. *pependī, hang.*
penetrāle, is, n. *shrine.*
penetrō, 1 v. a. *penetrate.*
penitus, adv. *far within, far.*
penna, ae, f. *feather.*
pensum, ī, n. *portion of wool, task.*
per, prep. with acc. *through, by means of; per sē, of oneself.*
peragō, 3 v. a. *perēgī, peractum, pass, spend, accomplish.*
percipiō, 3 v. a. *percēpī, perceptum, grasp.*
percutiō, 3 v. a. *percussī, percussum, strike through.*
perdix, icis, f. *partridge.*
perdō, 3 v. a. *perdidī, perditum, destroy, ruin, lose.*
peregrīnus, a, um, *foreign.*
perennis, e, *everlasting, unceasing.*
pereō, 4 v. n. *periī, perish, die, die away.*

- perfidus**, a, um, *faithless, treacherous*.
periculum (contr. **pericūlum**), ī, n. *danger*.
periūrus, a, um, *perjured*.
permaneō, 2 v. n. *remain*.
permittō, 3 v. a. *send through, hurl, permit*.
perōsus, a, um, *detesting*.
perpetior, 3 v. d. *suffer with patience, endure*.
perpetuus, a, um, *unbroken, continuous*.
perspicō, 3 v. a. *perspexī, perspectum, see through, examine*.
perterreō, 2 v. a. *alarm*.
pertimeō, 2 v. n. *fear*.
pertineō, 2 v. n. *reach, pertain to*.
pervenio, 4 v. n. *come through, come safe*.
pēs, pedis, m. *foot*.
petō, 3 v. a. *petivī and petiī, petitum, seek, make for*.
phōca, ae, f. *seal*.
piceus, a, um, *black as pitch*.
pietās, ātis, f. *devotion, affection, piety*.
pingō, 3 v. a. *pinxī, pictum, paint, draw*.
pinguis, e, *fat, rich*.
pinna, ae, f. *feather, arrow*.
pīnus, ūs, f. *pine, ship*.
piscis, is, m. *fish*.
piscōsus, a, um, *fishy*.
pīus, a, um, *dutiful, pious*.
placeō, 2 v. n. *please, satisfy*.
placidus, a, um, *quiet, calm*.
plācō, 1 v. a. *appease, quiet*.
plangō, 3 v. a. *planxī, planctum, strike; abs. strike (the breast), lament*.
plangor, ōris, m. *beating (of the breast)*.
planta, ae, f. *sole (of the foot)*.
plaudō, 3 v. a. and n. *plausī, plausum, clap, applaud*.
plēnus, a, um, *full*.
plōrō, 1 v. a. and n. *weep, weep for*.
plūma, ae, f. *feather*.
plūrimus, a, um, *very much; pl. very many, most*.
plūs, plūris, n. in sing. *more; pl. plūrēs, plūra, more*.
pluviālis, e, *rainy*.
pōcūlum, ī, n. *cup*.
poena, ae, f. *punishment, penalty*.
pollex, icis, m. *thumb*.
polliceor, 2 v. d. *promise; pf. part. pollicitus, rarely in pass. sense*.
polus, ī, n. *pole, heaven*.
pōmum, ī, n. *orchard fruit, apple*.
pondus, eris, n. *weight*.
pōnō, 3 v. a. *posuī, positum, place, offer, lay, lay aside*.
pontus, ī, m. *sea*.
populor, 1 v. d. *ravage*.
populus, ī, m. *people*.
porrigō, 3 v. a. *porrexī, porrectum, stretch out, offer*.
porta, ae, f. *gate*.
portitor, ōris, m. *ferryman*.
portō, 1 v. a. *carry*.
portus, ūs, m. *haven*.
poscō, 3 v. a. *poposci, ask for, demand*.
positus, ūs, m. *position*.
possideō, 2 v. a. *possēdī, possum, possess, hold*.
possum, v. irreg. *potuī, be able, have power*.
post, prep. with acc. *after*.
postis, is, m. *door-post*.
postquam, conj. *after that*.
potens, entis, *powerful*.
potentia, ae, f. *power*.
potior, 4 v. d. *gain possession of, occupy*.
potius, adv. *rather*.
praebeō, 2 v. a. *offer, show*.
praeceps, cipitis, *headlong, deep*.
praeceptum, ī, n. *lesson*.
praecipitō, 1 v. a. *throw headlong*.
praecordia, ōrum, n. pl. *breast, heart*.
praecutiō, 3 v. a. *praecussī, praecussum, shake before one*.
praeda, ae, f. *prey, booty*.

praemium, ī, n. *reward*.
praesāgium, ī, n. *foreboding, prophecy*.
praesāgus, a, um, *prophetic*.
praesēpe, is, n. *stall*.
praestruō, 3 v. a. praestruxī, praestructum, *block up*.
praetemptō, 1 v. a. *feel before one*.
praeter, prep. with acc. *except*.
prātum, ī, n. *meadow*.
precor, 1 v. d. *pray*.
premō, 3 v. a. pressī, pressum, *press, press down, squeeze, bite*.
prendō, 3 v. a. prendī, prensum, *grasp*.
prensō, 1 v. a. *grasp*.
pretium, ī, n. *price, value*.
prīmum, adv. *at first, first*.
prīmus, a, um, *first*.
princeps, cipis, *first, chief; as subst. leader*.
prior, us, *former, first*.
prius, adv. *before, sooner*.
prō, prep. with abl. *in front of, for, on behalf of, instead of, in proportion to*.
proavītus, a, um, *inherited from his forefathers*.
procerēs, um, m. pl. *nobles*.
procul, adv. *far off*.
prōcumbō, 3 v. n. prōcubui, *lean forward, sink down*.
prōcurrō, 3 v. n. prōcurri, prōcursum, *run forward*.
procus, ī, m. *suitor*.
prōdeō, 4 v. n. prōdiī, prōditum, *go forth*.
prōdō, 3 v. a. prōdidi, prōditum, *betray, forsake*.
prōdūcō, 3 v. a. *lead forward*.
proelium, ī, n. *battle*.
prōficiō, 3 v. n. prōfēcī, prōfectum, *make way, succeed*.
profiteor, 2 v. d. *profess, volunteer; pf. part. professus, rarely in pass. sense*.
prōfiō, 1 v. a. *breathe forth*.
prōgeniēs (no gen.), f. *offspring, child*.
prohibeō, 2 v. a. *hinder, prevent*.

prōlectō, 1 v. a. *allure*.
prōlēs, is, f. *offspring, child*.
prōmittō, 3 v. a. *promise*.
properō, 1 v. a. and n. *hasten*.
prōpositum, ī, n. *purpose*.
propter, prep. with acc. *on account of, near*.
prōsiliō, 4 v. n. prōsilui, *leap forward*.
prospectus, ūs, m. *view, prospect*.
prospiciō, 3 v. a. prospexī, prospectum, *look out*.
prōsum, v. n. prōfui, *be of use; pres. 3rd sing. prōdest*.
prōtendō, 3 v. a. *stretch forward*.
prōtinus, adv. *forthwith*.
proximus, a, um, *nearest, next*.
pruīna, ae, f. *hoar-frost*.
pūblicus, a, um, *of the state, public*.
pudet, 2 v. impers. *it shames*.
puella, ae, f. *girl*.
puellāris, e, *girlish*.
puer, eri, m. *boy*.
pugnō, 1 v. n. *fight*.
pulcher, chra, chrum, *beautiful*.
pulsō, 1 v. a. *strike*.
pulverulentus, a, um, *dusty*.
puppis, is, f. *stern, ship*.
purpureus, a, um, *purple, red, bright*.
putō, 1 v. n. *think*.

quā, adv. *where*.
quācumque, adv. *wherever*.
quadriugi, ī, ōrum, m. *team of four horses*.
quadrupēs, pedis, m. and f. *four-footed creature, horse*.
quaerō, 3 v. a. quaesīvi, quaesītum, *seek, enquire, ask for, gain*.
quālis, e, *of what kind? such as, as*.
quam, adv. *how, as, than*.
quandō, adv. *when?*
quantus, a, um, *how great? as great as*.
quater, adv. *four times*.
quatiō, 3 v. a. quassum, *shake, brandish*.

que, enclitic conj. *both, and.*

querella, ae, f. *plaint, lament.*

queror, 3 v. d. *questus, complain.*

quī, quae, quod, rel. pron. *who.*

quia, conj. *because.*

quicumque, quaecumque, quodcumque, *whoever.*

quid, adv. interr. *why?*

quidem, adv. *indeed.*

quies, ētis, f. *rest.*

quilibet, quaelibet, quodlibet, *any one, whom you will.*

quīn, *why not? nay, verily; in a climax, quīn etiam, nay more.*

quinque, indecl. *five.*

quis or **quī**, qua or quae, quid or quod, pron. interr. *who.*

quisquam, n. quidquam, *any one.*

quisque, quaeque, quidque, *each.*

quisquis, n. quidquid, *whoever.*

quō, adv. *whither; conj. in order that.*

quod, conj. *because; quod sī, but if.*

quondam, adv. *once, formerly, sometimes.*

quoque, conj. *also, too, even.*

quot, indecl. *how many? as many as.*

quotiens, adv. *how often? as often as.*

racēmus, ī, m. *grape, cluster.*

radius, ī, m. *spoke, beam, ray.*

rādex, īcis, f. *root.*

rāmus, ī, m. *branch.*

rapax, ācis, *tearing, violent, greedy.*

rapidus, a, um, *tearing, hurrying, rushing, fierce.*

rapiō, 3 v. a. rapuī, raptum, *seize, tear, hurry away.*

rārus, a, um, *rare, scanty, straggling.*

rastrum, ī, n. *rake.*

ratis, is, f. *bark, boat.*

raucus, a, um, *hoarse, harsh.*

reccidō, 3 v. n. reccidī, *fall back, return.*

recēdō, 3 v. n. recessī, recessum, *go back, withdraw.*

recens, entis, *fresh, just come.*

recessus, ūs, m. *recess, alcove.*

recidō, 3 v. a. recidī, recisum, *cut away.*

recipiō, 3 v. a. recēpī, receptum, *receive, betake.*

recondō, 3 v. a. *put back, sheathe.*

recordor, 1 v. d. *lay to heart, go over, remember.*

rectus, a, um, *straight, right; subst. rectum, ī, n. right.*

recurvus, a, um, *bent, winding.*

reddō, 3 v. a. reddidī, redditum, *give back, give up, render, turn into.*

redeō, 4 v. n. rediī, reditum, *return.*

redūcō, 3 v. a. *bring back.*

referō, v. irreg. rettulī, relātum, *bring back, give back, repeat, rehearse, relate.*

refugus, a, um, *fleeing back.*

rēgia, ae, f. *palace.*

regiō, ōnis, f. *region, country.*

rēgius, a, um, *of a king, royal.*

regnō, 1 v. a. and n. *reign, rule.*

regnum, ī, n. *kingdom, rule.*

regō, 3 v. a. rexī, rectum, *guide, rule.*

relābor, 3 v. d. *glide back.*

relanguescō, 3 v. n. relanguī, *grow faint, sink down.*

relaxō, 1 v. a. *relax, unloose.*

religō, 1 v. a. *fasten up, moor.*

relinquō, 3 v. a. reliquī, relictum, *leave.*

remaneō, 2 v. n. remansī, *remain.*

rēmigium, ī, n. *oarage.*

remittō, 3 v. a. *send back, let go, drop.*

removeō, 2 v. a. *move back, move away.*

rēmus, ī, m. *oar.*

renideō, 2 v. n. *smile, beam.*

repellō, 3 v. a. reppulī, repulsum, *drive back.*

repercutiō, 3 v. a. *strike back, reflect.*

reperiō, 4 v. a. *repperī*, *reperitum*,
find, discover.

repetō, 3 v. a. *seek again, repeat,*
resume.

repleō, 2 v. a. *replēvī*, *replētum*,
fill up.

repugnō, 1 v. n. *resist.*

requirō, 3 v. a. *seek again, ask*
for.

rēs, rei, f. *thing, matter, business.*

rescribō, 3 v. a. *write back.*

resecō, 1 v. a. *cut off.*

reserō, 1 v. a. *unbar, open.*

residō, 3 v. n. *resedī*, *sit down,*
sink down.

resistō, 3 v. n. *restitī*, *stop, resist.*

respiciō, 3 v. a. *respexī*, *respectum*,
look back, look to.

restituō, 3 v. a. *restore.*

restō, 1 v. n. *remain.*

resupīnus, a, um, *with head*
thrown back, arrogant.

retexō, 3 v. a. *retexuī*, *retextum*,
weave anew.

retineō, 2 v. a. *retinuī*, *retentum*,
hold back.

retrō, adv. *backwards.*

revellō, 3 v. a. *revelli*, *revulsum*,
tear away.

revertō, 3 v. a. *turn back*; pass.
revertor, return.

revocāmen, inis, n. *calling back.*

revolvō, 3 v. a. *roll back, revolve.*

rex, rēgis, m. *king.*

rīdeō, 2 v. a. and n. *rīsī*, *rīsum*,
laugh, smile.

rīma, ae, f. *crack, chink.*

rīpa, ae, f. *bank.*

rīvus, ī, m. *stream.*

rōbur, oris, n. *oak, tree-trunk,*
strength.

rogō, 1 v. a. *ask, pray.*

rogus, ī, m. *funeral pile.*

rōrō, 1 v. n. *drop dew, shed*
moisture.

rosa, ae, f. *rose.*

roseus, a, um, *rosy.*

rostrum, ī, n. *beak.*

rota, ae, f. *wheel.*

rubeō, 2 v. n. *be red.*

rubescō, 3 v. n. *grow red.*

rubor, ōris, m. *redness.*

ruinōsus, a, um, *ruinous, tum-*
bling.

ruō, 3 v. n. *fall down, rush.*

rūpēs, is, f. *rock, cliff.*

rursus, adv. *again.*

rusticus, a, um, *rustic.*

rutilus, a, um, *ruddy.*

rutrum, ī, n. *spade.*

sacer, cra, crum, *sacred, holy*;

subst. **sacrum**, ī, n. *sacred thing,*

sacred rite; pl. **sacra.**

saeculum, ī, n. *age.*

saepe, adv. *often.*

saepēs, is, f. *hedge.*

saeta, ae, f. *bristle.*

saetiger, era, erum, *bristly.*

saeviō, 4 v. n. *rage, rave.*

saevus, a, um, *cruel, savage.*

saltem, adv. *at least.*

saltus, ūs, m. *leap, prancing.*

salūs, ūtis, f. *health, greeting.*

salvus, a, um, *safe.*

sanguinolentus, a, um, *blood-*
stained.

sanguis, inis, m. *blood.*

sānus, a, um, *healthy, sound,*
sane.

satiō, 1 v. a. *sate, glut.*

satis, indecl. n. subst. and adv.
enough.

satur, ura, urum, *full, sated.*

satus, a, um, *sown, born, sprung*
(pf. part. of **serō**); subst. **sata**,

ōrum, n. pl. *crops, standing*
corn.

saucius, a, um, *wounded.*

saxeus, a, um, *of rock, rocky.*

saxum, ī, n. *rock, stone.*

scelerātus, a, um, *wicked, in-*
famous.

scilicet, adv. *of course, no doubt,*
certainly.

sciō, 4 v. a. *know.*

scopulus, ī, m. *rock.*

scribō, 3 v. a. *scripsī*, *scriptum*,
write.

scūtum, ī, n. *shield.*

sē and **sēsē**, reflexive pron. *himself, themselves.*

secō, 1 v. a. *secui*, *sectum*, *cut.*

secundus, a, um, *following, favourable, second.*

sēcūrus, a, um, *free from care.*

sed, conj. *but.*

sedeō, 2 v. n. *sēdī*, *sessum*, *sit.*

sēdēs, is, f. *seat, home.*

sēdulitās, ātis, f. *earnestness.*

seges, etis, f. *corn-field, corn-crop.*

sēmen, inis, n. *seed.*

sēmianimis, e, *half-dead.*

sēmiseputus, a, um, *half-buried.*

semper, adv. *always.*

senex, senis, *old*; subst. m. *old man.*

sēnī, ae, a, *six each, six.*

senilis, e, *of an old man, aged.*

sensus, ūs, m. *feeling, sense.*

sentiō, 4 v. a. *sensī*, *sensum*, *feel.*

sēparō, 1 v. a. *sever, part.*

sepeliō, 4 v. a. *sepelivī*, *sepultum*, *bury.*

septem, indecl. *seven.*

sepulcrum, ī, n. *tomb.*

sequor, 3 v. d. *secūtus*, *follow.*

serēnus, a, um, *clear, bright, serene.*

serō, 3 v. a. *sēvī*, *satum*, *sow, plant.* See **satus**.

sērō, adv. *late*; comp. **sērius**, *later.*

serpens, entis, m. and f. *snake.*

serra, ae, f. *saw.*

sertum, ī, n. *garland.*

sērus, a, um, *late.*

servō, 1 v. a. *preserve, keep.*

servus, a, um, *servile, slavish.*

sex, indecl. *six.*

sī, conj. *if.*

sīc, adv. *so, thus.*

siccus, a, um, *dry.*

sicut, adv. *so as, just as.*

sīdus, eris, n. *star, constellation.*

signō, 1 v. a. *mark, mark out.*

signum, ī, n. *sign, statue.*

silentium, ī, n. *silence.*

sileō, 2 v. n. *be still, be silent.*

silex, icis, m. and f. *hard stone, flint.*

silva, ae, f. *wood, forest.*

similis, e, *like.*

simplex, icis, *simple, artless.*

simul, adv. *at the same time, together*; conj. **simul** and **simul** ac, *as soon as.*

simulacrum, ī, n. *likeness, semblance.*

sine, prep. with abl. *without.*

sinō, 3 v. a. *sivī*, *situm*, *allow.*

sinus, ūs, m. *fold (of dress), bosom, heart, gulf.*

sistō, 3 v. a. and n. *place, stop, stay, rest.*

sitiō, 4 v. n. *be thirsty.*

situs, a, um, *placed, situate.*

sive, conj. *whether, or.*

socius, ī, m. *comrade.*

sōl, sōlis, m. *sun.*

soleō, 2 v. n. *solitus*, *be wont.*

solidus, a, um, *solid*; subst.

solidum, ī, n. *solid ground.*

solitus, a, um, *accustomed.*

solium, ī, n. *throne.*

sollers, ertis, *clever, cunning.*

sollicitus, a, um, *troubled, anxious.*

sōlor, 1 v. d. *comfort.*

solum, ī, n. *ground, soil.*

sōlus, a, um, *alone, lonely.*

solvō, 3 v. a. *solvī*, *solūtum*, *loosen, break up.*

somnus, ī, m. *sleep.*

sonō, 1 v. n. *sonuī*, *sonitum*, *sound, creak.*

sonus, ī, m. *sound.*

soror, ōris, f. *sister.*

sors, sortis, f. *lot, destiny.*

sospes, itis, *safe.*

spargō, 3 v. a. *sparsī*, *sparsum*, *scatter, sprinkle.*

spatium, ī, *space, course, span.*

spectō, 1 v. a. and n. *look, look at.*

spēlunca, ae, f. *cave.*

spēs, eī, f. *hope.*

spīna, ae, f. *prickle, spine.*

spīrō, 1 v. a. and n. *breathe.*

sponte, only abl. sing. *by free will*;
usu. **sponte suā**.
squālidus, a, um, *foul, rough, unkempt*.
statiō, ōnis, f. *post*.
stella, ae, f. *star*.
sternō, 3 v. a. strāvī, strātum,
spread out, lay low.
stillō, i v. n. *drip*.
stimulus, ī, n. *goad*.
stipes, itis, m. *stock, trunk* (of tree).
stīva, ae, f. *plough-handle*.
stō, i v. n. stetī, statum, *stand, abide*.
stringō, 3 v. a, strinxī, strictum,
draw.
studium, ī, n. *eagerness, pursuit*.
stupeō, 2 v. n. *be stunned, be amazed*.
suādeō, 2 v. a. suāsi, *advise, recommend*.
sub, prep. with acc. and abl. *under*.
subdō, 3 v. a. subdidī, subditum,
put under.
subeō, 4 v. a. subii, *go under, go after, enter*.
subiciō, 3 v. a. subiēcī, subiectum,
put under.
subitō, adv. *suddenly*.
subitus, a, um, *sudden*.
sublimis, e, *high, uplifted*.
submoveō, 2 v. a. *move on, clear away*.
subolēs, is, f. *offspring, stock*.
subsecō, i v. a. *cut under, nip off*.
subsīdō, 3 v. n. subsēdī, *sit down, sink down*.
subsum, v. n. *be under, be near*.
succendō, 3 v. a. *kindle beneath, kindle*.
sūcus, ī, m. *juice, moisture, draught*.
sulcus, ī, m. *furrow*.
sum, v. n. fuī, *be, exist*.
summittō, 3 v. a. *let down, drop*.
summus, a, um, *highest*.
sūmō, 3 v. a. sumpsī, sumptum,
take.

super, adv. and prep. with acc. *above, over*.
superō, i v. a. and n. *surpass, remain over*.
supersum, v. n. superfuī, *remain over*.
superus, a, um, *upper, of heaven*;
subst. pl. **superī**, um, *gods above*.
suppōnō, 3 v. a. *put under, put instead*.
suprā, adv. and prep. with acc. *above*.
suprēmus, a, um, *highest, last*.
surgō, 3 v. n. surrexī, *rise, arise*.
surrīpiō, 3 v. a. surripuī, surreptum, *steal*.
sūs, suis, m. and f. *pig, hog, sow*.
suscipiō, 3 v. a. suscepī, susceptum, *undertake*.
suspendō, 3 v. a. *hang*.
suspīcor, i v. d. *guess, surmise*.
suspīrium, ī, n. *sigh*.
sustineō, 2 v. a. *support, endure, keep back*.
suus, a, um, *his own, their own*.
tābescō, 3 v. n. tābuī, *waste away, melt*.
tābum, ī, n. *corruption, gore*.
taceō, 2 v. n. *be silent*.
tacitus, a, um, *silent*.
taeda, ae, f. *torch*.
tālis, e, *such, of such kind*.
tālus, ī, m. *ankle, heel*.
tam, adv. *so*.
tamen, adv. *yet, however*.
tamquam, adv. *just as, as if*.
tandem, adv. *at length*.
tangō, 3 v. a. tetigī, tactum, *touch, reach*.
tantum, adv. *so much, only*.
tantummodo, adv. *only*.
tantus, a, um, *so great*; subst. **tantum**, ī, n. *so much*; locative, **tantī**, at *so great a price*.
tardō, i v. a. *delay*.
tardus, a, um, *slow*.
taurus, ī, m. *bull*.

tectum, ī, n. *roof, dwelling, hall, chamber.*

tegō, 3 v. a. *texī, tectum, cover.*

tellūs, ūris, f. *earth, land.*

tēlum, ī, n. *weapon.*

tēmō, ōnis, m. *pole (of chariot).*

temperō, 1 v. a. *mix.*

templum, ī, n. *temple.*

temptō, 1 v. a. *try, test.*

tempus (A), oris, n. *time.*

tempus (B), oris, n. *temple (of head), usu. in pl.*

tendō, 3 v. a. and n. *tetendī, tentum, stretch, extend, go, travel, pitch (tent), encamp.*

tenebrae, ārum, f. pl. *darkness.*

teneō, 2 v. a. *hold, grasp, control.*

tener, era, erum, *tender.*

tentus, a, um, *stretched, pf. part. pass. of tendō.*

tenuis, e, *thin, slender, slight.*

tepeō, 2 v. n. *be warm.*

tepescō, 3 v. n. *grow warm.*

ter, adv. *thrice.*

tergum, ī, n. *back.*

ternī, ae, a, *three each, three.*

terō, 3 v. a. *trivī, tritum, rub.*

terra, ae, f. *earth, land.*

terreō, 2 v. a. *frighten.*

terribilis, e, *fearful.*

tertius, a, um, *third.*

testor, 1 v. d. *bear witness, call to witness.*

thymum, ī, n. *thyme.*

tibia, ae, f. *pipe.*

tigris, idis, m. and f. *tiger.*

timeō, 2 v. a. *fear.*

timor, ōris, m. *fear.*

tinguō, 3 v. a. *tinxī, tinctum, moisten, dip.*

titulus, ī, m. *title, distinction.*

tollō, 3 v. a. *sustulī, sublātum, raise, lift up, take away, destroy.*

tonitrus, ūs, m. *thunder.*

tonō, 1 v. n. *tonuī, thunder.*

tormentum, ī, n. *hurling engine, siege engine.*

torpeō, 2 v. a. *be stiff, be numb.*

torrens, entis, m. *torrent.*

torreō, 2 v. a. *torruī, tostum, scorch, parch.*

torus, ī, m. *muscle, bed, bier.*

tot, indecl. *so many.*

totidem, indecl. *just as many.*

totiens, adv. *so often.*

tōtus, a, um, *whole, entire.*

tractō, 1 v. a. *drag, handle.*

tractus, ūs, m. *trail, track, tract.*

trādō, 3 v. a. *trādidī, trāditum, hand over, give.*

trahō, 3 v. a. *traxī, tractum, drag, draw, assume.*

trāiciō, 3 v. a. *trāiēcī, trāiectum, pierce.*

trāmes, itis, m. *path, course.*

transeō, 4 v. a. and n. *transiī, cross.*

transferō, 3 v. irreg. *transtulī, translātum, carry across.*

transiliō, 4 v. a. and n. *transilui, leap across.*

tremō, 3 v. n. *tremuī, quiver, tremble.*

tremulus, a, um, *quivering.*

trepidō, 1 v. n. *be agitated, tremble.*

trepidus, a, um, *agitated, restless.*

trēs, tria, *three.*

tridens, entis, m. *trident.*

trifidus, a, um, *three-forked.*

trinōdis, e, *three-knotted.*

tristis, e, *mournful, gloomy.*

trītus, a, um, *trodden, beaten.*

triumphō, 1 v. n. *triumph.*

tū, tuī, *you, thou; pl. vōs, vestrum or vestrī, you, ye.*

tueor, 2 v. d. *gaze at, protect, maintain.*

tum and **tunc**, adv. *then, at that time.*

tumeō, 2 v. n. *swell.*

tumulus, ī, m. *rising ground, hill, mound, grave.*

turba, ae, f. *crowd.*

turbidus, a, um, *disordered, rough, boisterous.*

turbō (A), 1 v. a. *disturb.*

turbō (B), inis, m. *whirl, whirlwind.*

turpis, e, *base, disgraceful*.
turris, is, f. *tower*.
tūs, tūris, n. *incense*.
tūtus, a, um, *safe*.
tuus, a, um, *your, thine*.
tyrannus, ī, *tyrant, lord*.

ūber, eris, n. *udder*.
ubi and **ubī**, adv. *where, when*.
ubique, adv. *anywhere, everywhere*.
ullus, a, um, *any*.
ulmus, ī, f. *elm*.
ultimus, a, um, *last*; n. pl. *ultima*, *furthest parts*.
ultor, ōris, m. *avenger*.
ultrō, adv. *beyond, of one's own accord, unasked*.
ululātus, ūs, m. *howling, wailing*.
umbra, ae, f. *shade, shadow*.
umbrōsus, a, um, *shady*.
umerus, ī, m. *shoulder*.
ūmor, ōris, m. *moisture*.
ūnā, adv. *together*.
unda, ae, f. *wave, wavelet, stream, water*.
unde, adv. *whence, from which*.
undique, adv. *on all sides*.
unguis, is, m. *nail*.
unguō, 3 v. a. unxī, unctum, *anoint*.
ūnicus, a, um, *only, unique, peerless*.
unquam, adv. *ever*.
ūnus, a, um, *one, alone*.
urbs, urbis, f. *city*.
urgeō, 2 v. a. ursī, *press, urge*.
urna, ae, f. *urn, pitcher*.
ūrō, 3 v. a. ussī, ustum, *burn*.
ursa, ae, f. *she-bear*.
usquam, adv. *anywhere*.
usque, adv. *right on, all the time*.
ūsus, ūs, m. *use, need*.
ut and **utī**, conj. *in order that, so that, when, as, how*.
uter, tra, trum, *which of two*.
uterque, utraque, utrumque, *each of two, either, both*.
ūtilis, e, *useful*; adv. comp. *ūtilius*, *more usefully*.

ūtor, 3 v. d. ūsus, *use, enjoy*.
utrōque, adv. *in either direction*.
ūva, ae, f. *cluster, grape*.
ūvidus, a, um, *damp*.
uxor, ōris, f. *wife*.
vacca, ae, f. *cow*.
vacō, 1 v. n. *be without, be free, have leisure, lie empty*.
vacuus, a, um, *empty, free from*.
vagor, 1 v. d. *wander*.
vagus, a, um, *wandering*.
valeō, 2 v. d. *be well, fare well, be able*; imper. **valē**, *farewell! good-bye!*
validus, a, um, *strong*.
vallis, is, f. *valley*.
valvae, ārum, f. *folding-doors, doors*.
varius, a, um, *various, varied, of different hues, spangled*.
vastus, a, um, *waste, desert, vast, huge*.
vātēs, is, m. and f. *seer, prophet, bard*.
ve, conj. *enclitic, either, or*.
vehō, 3 v. a. vexī, vectum, *carry*.
vel, conj. and adv. *either, or, even*.
vēlāmen, inis, n. *covering, veil*.
vēlō, 1 v. a. *veil, clothe, cover*.
vēlōciter, adv. *quickly*.
vēlox, ōcis, *quick, swift*.
vēlum, ī, n. *sail*.
velut and **velutī**, adv. *even as, just as*.
venēnum, ī, n. *poison*.
venia, ae, f. *leave, favour, indulgence*.
veniō, 4 v. n. vēnī, ventum, *come*.
vēnor, 1 v. d. *hunt*.
ventus, ī, m. *wind*.
vēr, vēris, n. *spring*.
[verber], eris, n. (in sing. only gen. and abl.), *lash, stroke*; pl. **verbera**, *strokes, scourging*.
verbum, ī, n. *word*.
vērō, adv. *indeed, but*.
versō, 1 v. a. *turn, whirl*.
vertex, icis, m. *whirl, eddy, top, summit*.

vertō, 3 v. a. *vertī*, *versum*, *turn*, *change*.
vērus, a, um, *true*; subst. **vērum**, ī, n. *truth*.
vester, tra, trum, *your*.
vestigium, ī, n. *footstep*, *track*, *trace*.
vestis, īs, f. *clothing*, *vesture*.
vetō, 1 v. a. *vetuī*, *vetitum*, *forbid*.
vetus, eris, *ancient*, *old*.
vetustās, ātis, *old age*.
via, ae, f. *way*, *path*.
vibrō, 1 v. a. and n. *brandish*, *hurl*, *quiver*.
vicinia, ae, f. *neighbourhood*, *nearness*.
vicinus, a, um, *neighbouring*.
[vicis], is, f. *change*; phrase, **per vicēs**, *in turn*, *alternately*.
victor, ōris, m. *conqueror*.
victrix, icis, f. *female conqueror*.
victus, ūs, m. *food*, *vituals*.
videō, 2 v. a. *vidī*, *vīsum*, *see*; pass. **videor**, *seem*.
viduus, a, um, *widowed*, *bereaved*.
vigil, ilis, *alert*, *watchful*.
vigor, ōris, m. *vigour*, *strength*.
villa, ae, f. *country house*.
villōsus, a, um, *hairy*, *shaggy*.
vīmen, inis, n. *osier*.
vinciō, 4 v. a. *vinxī*, *vinctum*, *bind*, *join*.
vincō, 3 v. a. *vīcī*, *victum*, *conquer*.
vinculum, ī, n. *band*, *bond*, *chain*.
vindex, icis, m. and f. *avenger*, *protector*, *punisher*.
vindicta, ae, f. *revenge*, *punishment*.
vīnētum, ī, n. *vineyard*.
vīnum, ī, n. *wine*.
violārium, ī, n. *violet bed*.
violentus, a, um, *violent*, *boisterous*.

vīpera, ae, f. *viper*, *snake*.
vir, virī, m. *man*, *lord*, *husband*.
virga, ae, f. *staff*, *wand*.
virgineus, a, um, *of a virgin*.
virgō, inis, f. *virgin*, *maiden*.
virgulta, ōrum, n. pl. *brushwood*, *thicket*.
viridis, e, *green*.
virtūs, ūtis, f. *manliness*, *courage*, *virtue*.
vīs, acc. *vīm*, abl. *vī*, f. *strength*; pl. **vīrēs**, ium, f. *strength*.
viscus, eris, n. *flesh*, *heart*, *vitals*, *life-blood*; usu. in pl. **viscera**.
vīsō, 3 v. a. *vīsī*, *vīsum*, *look at*, *visit*.
vīsus, ūs, m. *looking*, *vision*; usu. in abl. sing. **vīsu**, *in sight*, *to see*.
vīta, ae, f. *life*.
vītō, 1 v. a. *avoid*, *shun*.
vitreus, a, um, *glassy*, *like glass*.
vitulus, ī, m. *calf*.
vīvō, 3 v. n. *vixī*, *live*.
vīvus, a, um, *alive*.
vix, adv. *scarcely*.
vōcālis, e, *voiceful*, *sweet-voiced*.
vocō, 1 v. a. *call*, *summon*, *invite*.
volātus, ūs, m. *flight*.
volitō, 1 v. n. *fly about*, *flutter*, *fly*.
volō (A), v. irreg. *voluī*, *wish*.
volō (B), 1 v. n. *fly*.
volucris, is, f. *bird*.
volvō, 3 v. a. *volvī*, *volūtum*, *roll*.
vōmer, eris, m. *ploughshare*.
vomō, 3 v. a. *vomuī*, *vomitum*, *vomit forth*, *emit*.
vōtum, ī, n. *vow*, *prayer*, *object of prayer*.
vox, vōcis, f. *voice*, *word*.
vulnus, eris, n. *wound*.
vultus, ūs, m. *countenance*, *look*, *mien*.

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